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WEDGWOOD
By
RAJTHBONE

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OF WEDGWOOD





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WEDGWOOD BY RATHBONE

A REPRINT IN ITS ENTIRETY
WITH AN ADDED INDEX
OF
OLD WEDGWOOD
BY
FREDERICK RATHBONE

*Originally published in eight parts of 36 pages
each bound in blue paper, 20" x 15"*

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Edited by HARRY M. BUTEN

Benjamin Franklin Fellow
of the
Royal Society of Arts



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Sample of original folio cover

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not sold separately

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OLD WEDGWOOD

The English Relief Art Work of the
XVIIIth Century

Made by JOSIAH WEDGWOOD at Etruria in Staffordshire, 1760-1795

BY

F. RATHBONE

With Illustrations in coloured facsimile by MESSRS. PARROT & CO., of Paris

PART I

Plates I. to VIII., Text, and a Chapter upon Wedgwood Marks

LONDON

BERNARD QUARITCH, 15 Piccadilly, W.

January, 1893

OLD WEDGWOOD

THE DECORATIVE
OR ARTISTIC CERAMIC WORK, IN COLOUR
AND RELIEF
INVENTED AND PRODUCED

BY

JOSIAH WEDGWOOD, F.R.S. &c.

At Etruria, in Staffordshire, 1760-1794

WITH SIXTY-SEVEN FULL-PAGE ILLUSTRATIONS IN THE COLOUR
OF THE ORIGINALS, AND SMALLER WOOD-BLOCKS

BIOGRAPHICAL AND DESCRIPTIVE CHAPTERS
A LIST OF MARKS USED AT ETRURIA AND EXPLANATORY TEXT TO EACH
OBJECT ILLUSTRATED

BY

FREDERICK RATHBONE

LONDON

BERNARD QUARITCH, 15 PICCADILLY

1898



Walter L. Collection, Jr.

† HANC SVI IPSIUS EFFIGIEM FECIT IOANNES
FLAXMAN IVNIOR ARTIFEX STATVARIVM
ET CELATOR ALVMNVS EX ACADEMIA
REGALE. ANNO ETATIS XXIV.
AD. MDCCCLXXVIII.

" But your admiration of the Greeks has not led you to the bigotry of the mere Antiquarian, nor made you less sensible of the unappreciated excellence of the mighty Modern, worthy to be your countryman, though till his statue is in the streets of our capital, we show ourselves not worthy of the glory he has shed upon our land. You have not suffered even your gratitude to Canova to blind you to the superiority of Flaxman. When we become sensible of our title-deeds to renown, in that single name we may look for an English public, capable of real patronage to English Art,—and not till then."—LORD LYTTON (*Dedication of "Zanoni"* to John Gibson, R.A., 1845).



THE PREFACE

It being usual to indite some form of apology for alleged indifferent performance or neglect, or explanatory of the author's reasons for undertaking the volume—to insert it immediately after the title-page—the writer, responsible for this work, has but followed the usual custom.

He had often been advised to make some record giving his impressions and experience upon Josiah Wedgwood's art-work ; a subject he had made his chief study for so long a period. This matter had often been considered, and would have been attempted earlier, but for the many demands upon his time, in the necessary conduct of his business, and the doubt that he was qualified or capable of producing such a work in any attractive form. His previous literary work had been but the mechanical compilation of a manuscript catalogue for some collector ; catalogues of loan exhibitions ; or a museum handbook, possibly written in haste, controlled and supervised by an "Art Committee."

In 1893, some publishers of repute in Paris, asked him to undertake a work upon old Wedgwood to be illustrated with coloured plates. The writer to have no risk in the venture, but to be repaid all expenses and a fixed sum for his work. The publishers had no very clear idea of the form such a work should take, except that the illustrations should be confined only to *one* property, the owner having probably told them that his collection contained all the finest known specimens. This restriction the author declined to accept, pointing out that no single collection of any art could possibly contain all the best examples. He offered to use what he required

from the named collection, but insisted upon a free hand to select or reject at discretion. The publishers agreed, but the owner of the fine specimens declined to allow any to be used. However, during the progress of the work the obdurate owner died, bequeathing his entire collection to a provincial museum, and now six of his pieces have been selected and appear in the illustrations.

Parts I., II., and III. were duly completed, and the three following parts projected and in progress when the unfortunate publishers, who had been established in Paris from 1848, suffered some heavy financial losses, and were compelled to appeal to their creditors. In the end everything was sold, plates for the three parts, more or less finished, being sold or destroyed in the general collapse. After some delay Mr. Quaritch volunteered to take up the publication until completed, but the work had to be rewritten and planned from Part III. The author's payment for work completed being only ten per cent. of the gross amount paid by the French Syndic after two years' interval. From this statement of facts the subscribers will understand that the slow progress of this work has not been due to any neglect of the writer.

It may be said or thought, the cobbler should stick to his last. That one who earns his daily bread by the collection and distribution of bric-a-brac, should not venture upon any form of literary work, other than a trade circular or price list. Indeed, a knowledge of the rules of grammar or of syntax has not been considerd a necessary qualification for anyone whose walk in life has been the buying and selling of works of art, for those appear to be the most prosperous and successful whose library consists mainly of auction catalogues. It is yet remarkable how few of the standard books upon art have been written by artists, sculptors, designers, engravers or potters; they are perhaps too much occupied with invention and production, leaving to others, at some later period, the task of illustration. Such pleas may be offered by an author, but they may not be accepted or considered as any excuse for errors of commission or omission. The writer of these pages is but an amateur and enthusiast upon the subject he has tried to illustrate, who feels that the performance

is not equal to the promise. Had his labours been controlled by the usual Art Committee it might have been better. If each member of the body corporate had the usual diversity of taste; one caring only for the old masters, others for coaching prints, postage stamps, used tramway tickets, or whatnot; it certainly would. Even the pianist of the mining-camp saloon performed under the protecting placard, "Don't shoot at the pianist, he is doing his best."

The author most gratefully tenders his thanks to the owners of original pieces, who have so kindly allowed him to select and use what he required. To those also, who offered others he was unable to use—chiefly from want of space. To Mr. Godfrey Wedgwood, who has supplied him with new material from family documents, and revised also the proofs, suggesting many desirable corrections. To Professor Church, who also did the same kind office for the chapter upon clay and materials. To Mr. John Murray for the kind loan of the block "Penelope," from Dr. Smith's Classical Dictionary. To Messrs. Seeley and Co., for permission to use the Flaxman portrait from "The Portfolio." To many other collectors and friends who have helped him in his inquiries.

A namesake, possibly an ancestor of the author, one Aaron Rathbone, who wrote a volume "in foure bookes—The Surveyor," dated "from my Lodging at the house of M. ROGER BVRGIS, against Salisburie-house-gate, in the Strand, this sixt of Nouember, 1616," says in his preface: "*I am not ignorant (friendly Reader) that hitherto, in writing, neuer any man pleased all; nor will I expect to be the first. To perswade the courteous, were causelesse, for they are naturally kind; and to diswade the captious, were bootless for they will not be diuerted: Let the first make true vse of these my Labours, and they shall find much pleasure and profit therein; let the last (if they like not) leave it, and it shall not offend them and therefore will I end this purpose; only intreating thee gentle Reader, that as I have thus employed mine idle houres, to find thee houres of imployment; if thou reape either pleasure or profit by these my paines, to afford me thy good opinion (for Virtus laudata crescit & honos alit artes) which is all I craue.*"

May this old-time, quaintly worded manifesto appeal also to the readers of "Old Wedgwood"?



FREDERICK RATHBONE.

20, ALFRED PLACE WEST,

SOUTH KENSINGTON,

LONDON. S.W.

December, 1897.

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VASES, PEDESTALS AND JARDINIERES

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PLATE	CONTRIBUTED BY
I. The Portland or Barberini, grey blue	<i>Dr. J. L. Propert.</i>
V. Large Homeric Vase and Pedestal, black and white	<i>Executors of the late T. Shadford Walker.</i>
VII. Vase. Reliefs by Lady Templeton, green	<i>Messrs. Thomas Agnew and Sons.</i>
VII. " Reliefs of Venus, bound, &c. "	<i>G. Ashworth, Esq.</i>
VII. " Reliefs, Pomona and Flora "	<i>Geo. W. Wales, Esq.</i>
XII. " Reliefs, The Muses, Flaxman, grey blue	<i>Mrs. H. Sansbury.</i>
XV. Vase and Pedestal. Reliefs of Cupid and Seasons, black and white	<i>Jeffrey Whitehead, Esq.</i>
XVIII. Memorial Vase, basalt, encaustic; dated 1773	<i>G. H. Vize, Esq.</i>
XXVI. Flaxman's Wine Vase, green	<i>Colonel Hankey.</i>
XXVII. " Water Vase, blue	<i>W. J. Stuart, Esq.</i>
XXVIII. Basalt Vase, for a lamp	<i>"</i>
XXIX. Vase, oviform, reliefs of the Nine Muses, blue	<i>Jeffrey Whitehead, Esq.</i>
XXIX. Vase, reliefs of Nymphs as Archers, black and white	<i>J. C. Hawkshaw, Esq.</i>
XXIX. Vase, oviform, reliefs of Nymphs, green	<i>Jeffrey Whitehead, Esq.</i>
XXXIV. Vase, Borghese or Campana, dark blue	<i>Lord Tweedmouth.</i>
XXXV. Pedestal for the same vase, dark blue	<i>"</i>
XXXVI. Vase and Pedestal, reliefs of Jupiter, &c., black and white	<i>"</i>
XXXVII. Monteith or Jardinière, Acanthus reliefs	<i>Lord Lichfield.</i>
XXXVIII. Three vases, pale grey blue	<i>J. Ruston, Esq., and Wedgwood Institute, Burslem.</i>
XXXIX. Large vase, crystalline agate	<i>E. R. Allfrey, Esq.</i>
XL. Vase, globular, festoons, &c., plum colour	<i>Mrs. Spranger.</i>
XL. " reliefs of Cupid under a tree, &c., olive green	<i>Mrs. Winans.</i>
XL. " tripod form, goats' heads, &c., dark blue	<i>Wedgwood Institute, Burslem.</i>
XLI. " or wine cooler, white, green reliefs	<i>J. C. Hawkshaw, Esq.</i>
XLI. " arabesque and lotus reliefs, blue	<i>Lord Leigh.</i>
XLI. " oviform vase, medallion, grey blue	<i>Wedgwood Institute, Burslem.</i>
XLV. " reliefs of the Nine Muses, and Apollo, green	<i>," "</i>
XLV. " tri-colour, quatrefoils in green and white on blue	<i>"</i>
<i>Executors of the late T. Shadford Walker.</i>	
XLVI. " reliefs of Hercules in the garden of the Hesperides	<i>Wedgwood Institute, Burslem.</i>

Wedgwood c.]

PLATE	CONTRIBUTED BY
XLVI. Vase, reliefs designed by Lady Templeton, blue	<i>Wedgwood Institute, Burslem.</i>
XLVI. " reliefs of Achilles, &c., dark blue	<i>E. R. Allfrey, Esq.</i>
XLIX. Jardinière, oval, aquatic leafage, blue	<i>Sir J. D. Hooker.</i>
L. Vase. Etruscan, painted on cane colour	"
L. " pillar form relief, "Blind-man's Buff," celadon	<i>Nottingham Museum.</i>
LIV. " made for George, Prince of Wales; blue, celadon	
and white	<i>Nottingham Museum.</i>
LX. " reliefs of Bacchanalian Dance, &c., blue	<i>R. M. Brocklebank, Esq.</i>

PLAQUES

II. Endymion on the rock Latmos, dark blue	<i>Mrs. R. Baker.</i>
III. The Choice of Hercules, lilac	<i>J. Ruston, Esq.</i>
IV. The Marriage of Cupid and Psyche, dark blue	<i>Jesse Haworth, Esq.</i>
VI. Vitruvian scroll and bird's nest, dark blue	<i>Godfrey Wedgwood, Esq.</i>
IX. Mantelpiece from Longton Hall, dark blue	<i>Author.</i>
X. Companion mantelpiece, Longton Hall, dark blue	"
XI. Priam begging the body of Hector, green	<i>Isaac Falcke, Esq.</i>
XIV. Long plaque, Convolvolus scroll, dark blue	<i>Mrs. H. Parson.</i>
XXIV. An offering to Flora, dark blue	<i>Jeffrey Whitehead, Esq.</i>
XXV. The sacrifice of Iphigenia; green	<i>E. L. Raphael, Esq.</i>
XXX. The Medusa, high relief, dark blue and white	<i>Jeffrey Whitehead, Esq.</i>
XXXII. Triumph of Bacchus and Ariadne, dark blue	<i>Collector, care of author.</i>
XXXIII. Diana visiting Endymion, dark blue	<i>Lord Tweedmouth.</i>
LXI. The Infant Academy, dark blue	<i>Mrs. M. Colnaghi.</i>
LXI. Penelope and her maidens, pale blue	<i>Collector, care of author.</i>
LXI. The Infant Pan, dark blue	" "

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XIII. Set of four Cupids as seasons, dark blue	<i>L. Walters, Esq.</i>
XIII. Two, oval. Children, after Lady Beauclerk, dark blue	<i>J. H. Morgan, Esq.</i>
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XXX. Cicero, Hercules, Cleopatra, and Antony, grey blue, " trials"	<i>Jeffrey Whitehead, Esq.</i>
XLVII. Two tri-color, oval medallions	<i>William Bartlett, Esq.</i>
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XLVII. Two tri-color, oval medallions	<i>Dr. J. L. Propert.</i>
XLVII. One tri-color, oval medallions	<i>Collector, care of author.</i>
XLVIII. Four medallions, black and white, waxen jasper	<i>Thomas Bartlett, Esq.</i>

PORTRAITS

PLATE		CONTRIBUTED BY
XIX.	Maria, Queen of Portugal, black and white	<i>Dr. J. L. Propert.</i>
XIX.	Catharine II., Empress of Russia, olive green	"
XIX.	Princess Elizabeth, green	"
XX.	Sir Joshua Reynolds, P.R.A., lilac	"
XX.	Edward Bourne, bricklayer at Etruria, blue	"
XX.	Sir William Hamilton, pink	"
XXI.	Sir William Herschel, green	"
XXI.	Ferdinand, King of the two Sicilies, blue	"
XXI.	Governor Franklin, green	"
XXXI.	Robert Boyle, 10 x 8, dark blue, high relief	<i>Collector, care of author.</i>
XXXI.	Joseph Priestley, 10 x 8, dark blue	" " <i>Mrs. Winans.</i>
XLIII.	Louis XVI., King of France, blue	"
XLIII.	Marie Antoinette, Queen of France, blue	" <i>J. W. Ford, Esq.</i>
XLIII.	Duke of Bridgewater, black and white	<i>Jeffrey Whitehead, Esq.</i>
XLIII.	Edmund Burke, pink	<i>J. C. Hawkshaw, Esq.</i>
XLIII.	William Pitt, dark blue	
LIII.	The family of King George III., ten portraits, blue	<i>W. Barlett, Esq., Collector, care of author.</i>
LVII.	King George III. and Queen Charlotte, seven portraits, lilac, green and blue	<i>J. Ruston, Esq., and others.</i>
LXIII.	Josiah Wedgwood, Mrs. Wedgwood, Bentley and Byerley, ten portraits, blue	<i>Mrs. Rathbone, and others.</i>

DÉJEUNER. CABINET PIECES

VIII.	Coffee Pot, reliefs of the Infant Academy, &c., lilac	<i>Geo. W. Wales, Esq.</i>
VIII.	Chocolate Pot, Acanthus leafage, &c., green	<i>J. C. Hawkshaw, Esq.</i>
VIII.	Coffee Pot, reliefs of women and children, green	<i>G. S. Davis, Esq.</i>
XVI.	Teapot and Sucrier, green quatrefoils on blue	<i>P. Marsden, Esq.</i>
XVI.	Chocolate Pot, from Gladstone service, slate blue	<i>C. E. Lees, Esq.</i>
XLII.	Teapot, Venus and Cupid, dark blue	<i>D. W. Macdonald, Esq.</i>
XLII.	Cup and Saucer, black and white, blue medallion	<i>I. Falcke, Esq.</i>
XLII.	Teapot, oval, reliefs after Lady Templeton, blue	<i>J. C. Hawkshaw, Esq.</i>
XLIV.	Cup and Saucer, cane colour, green fern leaves	<i>Mrs. Winans.</i>
XLIV.	Flower Pot, tricolor, quatrefoils on green	<i>Mr. A. H. Church.</i>
XLIV.	Teapot, oval, from the Bale service, blue	<i>W. J. Stuart, Esq.</i>
LVI.	Can and Saucer, Venus bound, green	<i>Nottingham Museum.</i>
LVI.	Cream Ewer, Three Graces, green	" "
LVI.	" " Venus and Cupid, dark blue	" "
LVI.	Can and Saucer, cameos and coloured relief, white	" "
LXII.	Teapot, granulated ground, Sibson collection, blue	<i>Collector, care of author.</i>
LXII.	Sucrier and Cream Ewer, basalt, silver border	" "
LXII.	Cream Ewer, Venus bound, &c., lilac	<i>Mrs. Spranger.</i>
LXII.	Teapot, octagonal, reliefs in lilac, green	<i>J. C. Hawkshaw, Esq.</i>

BUSTS AND FIGURES

PLATE	CONTRIBUTED BY
XVII. Bust of Young Germanicus, basalt	<i>H.R.H. The Princess of Wales.</i>
XXII. Figure of Voltaire, basalt	<i>Dr. J. L. Propert.</i>
XXIII. Figure of Rousseau, basalt	<i>"</i>

MOUNTED OR APPLIED PIECES

XLVIII.	Chatelaine, steel and gold	D. W. Macdonald, Esq.
XLVIII.	Vases, formed of basalt sucrier, ormolu and marble	<i>Messrs. S. Wilson and Sons; Lord Tweedmouth.</i>
XLVIII.	Court Sword, hand-wrought steel	<i>Jeffrey Whitehead, Esq.</i>
L.	Vase, on marble plinth, ormolu, &c.	<i>Lady Farrer.</i>
LI.	Frame of Medallions, mounted in gold, steel, &c.	<i>J. C. Hawkshaw, Esq.</i>
LII.	Clock by Vulliamy, marble and ormolu	<i>General Kent.</i>
LV.	Oval Box, mounted in hand-wrought steel	<i>Jeffrey Whitehead, Esq.</i>
LVIII.	Buckle, for girdle, in hand-wrought steel	"
LVIII.	Gold Box, portrait of Empress Catharine II.	<i>Collector, care of author.</i>
LVIII.	Two Toothpick Boxes, ivory, &c.	<i>W. J. Stuart, Esq.</i>
LVIII.	Two Jasper Scent Flacons	<i>Collector, care of author.</i>
LX.	Lustre Candelabra, bronze and ormolu	<i>Mrs. Winans.</i>

Frontispiece. Josiah Wedgwood, F.R.S., from the equestrian portrait, in enamel, painted by Geo. Stubbs, R.A., 1782 *Lord Tweedmouth.*

Plate following

title. John Flaxman, R.A., from the terra-cotta by himself, 1778
South Kensington Museum.

LXIV.	Facsimiles of two Invoices, and view of Wedgwood's Show-room, York Street, St. James's, 1809	<i>Author.</i>
LXV.	Facsimile of the 1790 Circular, signed by Wedgwood and partners	"

Descriptive Text : following each plate.

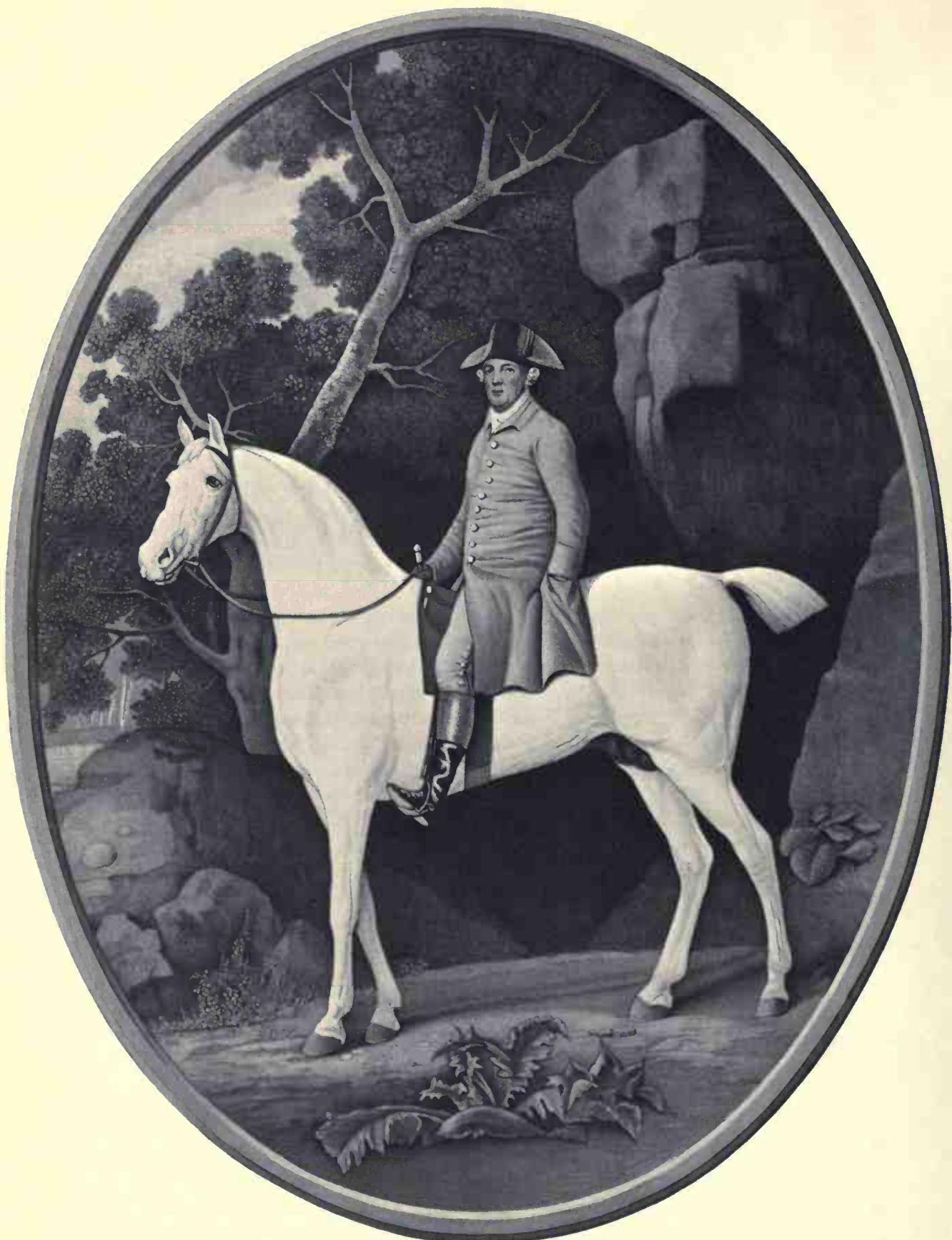
FRONTISPIECE.

JOSIAH WEDGWOOD, from the original Equestrian portrait
by George Stubbs, R.A., 1782.

PORTRAIT of the great potter, mounted upon a beautiful white horse, a rocky landscape in the background; painted upon a Wedgwood pottery slab in enamel colours. The painted surface measures $36\frac{3}{4}$ by $28\frac{1}{2}$ inches, signed and dated, 1782. The picture belongs to the Right Hon. Lord Tweedmouth, Guisachan, Inverness-shire, who has kindly given permission for its reproduction, and is now first illustrated.

George Stubbs, R.A., the celebrated painter of animals, was born in Liverpool in 1724. A self-taught artist of great energy and industry. He rented a lonely farm-house in Norfolk for the purpose of his great work, "The Anatomy of the Horse"; learnt engraving, drew and engraved all the plates for the work. He was employed by Sir Joshua Reynolds to paint the horses for his equestrian portraits. Through Cosway, the miniature painter, calling his attention to enamel painting, he soon became much interested in the subject, and invented a series of enamel colours for his purpose. Finding it difficult to procure copper or metal plates large enough for his portraits, he consulted his friend Josiah Wedgwood, who volunteered to make pottery slabs to the size required. At first Wedgwood could not produce these slabs larger than 24 inches, but after further experiments succeeded in successfully firing them up to 40 inches—a very large size for any flat surface of pottery. Stubbs studied also in Rome, afterwards settling in London. Died 1806.

Stubbs painted other portraits for his friend Wedgwood. The well known equestrian group of Mr. and Mrs. Wedgwood and family (6 by 4 feet), now in the possession of Godfrey Wedgwood, Esq., Idlerocks, was painted in 1780, and cost £236. 17s 6d. There are also two enamel portraits of Mr. and Mrs. Wedgwood by Stubbs, also in Mr. Godfrey Wedgwood's possession. An enamel picture of Woodcutters and a portrait of Wedgwood's father-in-law, are in the possession of Miss Wedgwood, at Leith Hill Place, who has some interesting letters written by Wedgwood to Bentley while Stubbs was painting at Etruria. August 13th, 1780, he says, "I have given him one sitting and this is all we have done with



JOSIAH WEDGWOOD.

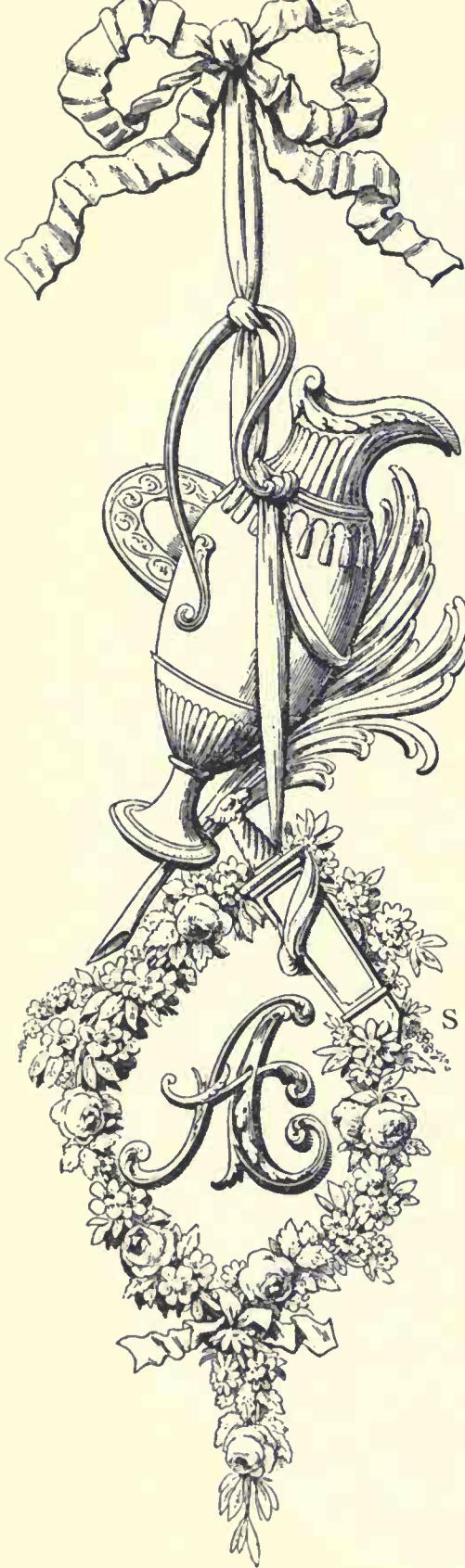
From the original by GEORGE STUBBS, R.A.,

In the Collection of

The Right Hon. LORD TWEEDMOUTH.

the picture. The stable is preparing and the horses are to *sit* this week." October 8th, 1780, "Besides the family piece he has made some progress in a portrait of my father, which will be a very strong likeness. What may turn up for him in other places we do not yet know. His prices, I rather apprehend, are beyond the limited conceptions of this country."

The artist also tried modelling in relief. Two of his plaques have been reproduced in Wedgwood's jasper, and are duly entered in the catalogue of 1787. "No. 235. The Frightened Horse, from Mr. Stubbs' celebrated picture, and modelled by himself, $11\frac{1}{4}$ by $17\frac{1}{2}$." "No. 236. The Fall of Phaethon, modelled by the same, 12 by $21\frac{1}{2}$." The first-mentioned plaque is in Lord Tweedmouth's collection; the second one is in the possession of the Rev. S. A. Thompson Yates. Judging from these subjects in jasper, Stubbs was more successful as a painter than as a modeller. Portraits by Stubbs are not often met with, but that he could do justice to his subject is fully evident from this attractive example of his power. In his own time, and since, he has been known as a painter of animals, especially of the horse. Wedgwood remarks (1780):—"I hope this, with our family picture, and some others which he will probably paint before he leaves us, will give him a character which will be entirely new to him here, for nobody suspects Mr. Stubbs of painting anything but horses, and lions, or dogs and tigers; and I can scarcely make anybody believe that he ever attempted a human figure. I find Mr. S. repents much his having established this character for himself, I mean that of horse painter, and wishes to be considered as an history and portrait painter. How far he will succeed in bringing about this change at his time of life I do not know. The exhibition may do wonders for him."



CHAPTER I.

POTTERY IN BRITAIN FROM EARLY TIMES.

*"This earthen jar
A touch can make, a touch can mar,
And shall it to the potter say,
What makest thou? Thou hast no hand?
As men who think to understand
A world by their Creator planned,
Who wiser is than they."*

S CLAY in the hands of the Potter" produces useful and ornamental vessels for the use of humanity, so do such relics of past times in the cabinet of the modern collector prompt him to enquire at what period, and by whom, some curious piece was created.

It is usual in all books treating upon Ceramics to begin with its early history ; but if the author touches upon prehistoric times, he is compelled to rely chiefly upon imagination; his narrative somewhat resembling the French family tree, commencing with the creation of the world, and lower down the words, "About this time occurred the Deluge!" The potter

has existed from the time "when Adam delved and Eve span," or long before we have any sacred or historic record. To him we are indebted for the modern lathe ; that perfected and exact machine, so important in

Wedgwood 1.]

the industrial arts, being but the result of continued improvements on the rude potter's wheel.

Ceramic art was one of the first cultivated and practised by every nation and people. Sculpture was at first a plastic art: the subject modelled in clay, afterwards fired in the kiln; the sculptor in all ages making his essays for his finished marble in some form of clay. The potter's profession in remote times was of honour and importance. Sacred records frequently refer to him and his work. The Old and New Testaments include many impressive allegories on the subject of the potter: his implements; the clay he manipulates; his indifferent or perfect work.* "Then I went down to the potter's house and behold he wrought a work on the wheels. And the vessel that he made of clay was marred in the hand of the potter: so he made it again another vessel, as seemed good to the potter to make it. . . . Behold, as the clay is in the potter's hand, so are ye in mine hand."—*Jeremiah xviii. 3.*

The Romans regarded all vessels of pottery with veneration. Consul Curius preferred to use his own earthenware to the golden vessels offered him. Vessels of clay were considered only fit for religious use, while those of gold and silver might be employed for civil and private banquets. Pliny says upon this subject: "Both in regard to their skilful fabrication and their high antiquity, were more sacred and certainly more innocent than gold."† Homer considered the potters of Samos worthy of an ode. Kings and rulers, ancient and modern, have encouraged and fostered the ceramic art in their countries.

Any attempt to record the earliest use of pottery in these islands must of necessity be somewhat speculative, so little being known of the early inhabitants. Whether the land was first peopled by migratory Celts or Teutons, we know not. Probably the earlier settlers supported life by the chase and pasturage, turning to agriculture by imitating the habits of later arrivals more advanced in civilization. We have an account

* *1 Chron. iv. 23; Psalms ii. 9; Isaiah xlv. 8, 9; Isaiah lxiv. 8; Jeremiah xix. 11; Rev. ii. 27, &c., &c.*

† *Natural History, xxxv. 46.*

of one district in that early period when the merchants of Phœnicia visited Britain—then called the Cassiterides, or Tin Islands—for their supply of tin for the Roman bronzemakers; that Cornwall, by the intercourse of cultivated foreigners, was more civilized than other parts of the country. It would follow that pottery and other useful arts would gradually be introduced to a people hitherto ignorant of them.

Examples of the earliest known work of the potters in Britain are still found in the tumuli and burial places: urns of but little variety in form and wanting the grace of those belonging to a later period, the earlier plain and of irregular form, others decorated with lines, dots, crosses, and other designs apparently made by a carved stick; many most skilfully worked upon; some entirely covered with ornament.

With the conquest by the soldiers of Cæsar came the important industry of tile making. The soldier-builders' first care was to seek out suitable clay and form those durable compact squares used for bonding courses in the walls, thrown up to check the barbarous enemy—flanged for the roof of his dwelling—hollow cubes for the hypocaust: stamped with the name of his legion, the governor of his province, or with the potter's own name. These tiles, found everywhere in vast quantities on Roman sites, are always well made and fired; of a bright colour, of so hard a texture they are likely to endure for all time. How long will some of our present day tile and brickmakers' work last? Possibly not for a thousand years hence.

During the long period of over four hundred years covered by the Roman occupation, when the country was at peace and had partly adopted the manners, customs, and arts of their conquerors, stately mansions and villas were erected for the use of officials and others of wealth and position. Workers in pottery, glass, and metal were invited for their decoration. The unique red pottery with ornaments in relief known as Samian, from its supposed origin in the Isle of Samos, was imported from Gaul, Germany, and Spain. We have no certain evidence it was ever produced here. This pottery, the most beautiful of all made at that period—or, it would be safe to say, at any other—must have been imported by the shipload; every

museum in the country showing a good collection of many fragments, but few perfect pieces. This pottery, with or without ornament, includes every variety of form, always graceful. The reliefs are usually found upon bowls, or vessels of a kindred shape. Pieces have been found, carefully riveted and repaired, showing the appreciation of this fabric at the time. "The great beauty of form and colour, as well as the excellence of the Roman red lustrous pottery, must have caused it to be used and prized for centuries after its manufacture had ceased. It is not an uncommon incident to find a specimen here and there in cottages and country houses in Kent."*

At this time of advanced civilization, the manufacture of ordinary and superior pottery was entered upon in various parts of the country, the Upchurch marshes in Kent, the Midlands, and many northern districts, where remains of kilns and potteries are at times brought to light. Caistor, in Northamptonshire (Durobrivæ), was one of the most important centres of this industry. Mr. Artes, in his exhaustive account of the discoveries at this locality, estimates the number of hands employed at not less than two thousand.

The systematic exploration of the important Anglo-Roman city of Silchester (Calleva), now in progress, has produced an extraordinary variety and immense quantities of pottery, made in all parts of the country; plain black, yellow, red and white, black well painted in coloured "slip" in graceful arabesque patterns, and other variations; pieces with a curious lusted glaze and of unusual form. One vessel contained a cooked fish, another a conserve of stewed plums. This site, one of the most interesting we have, was originally a British city, headquarters of the Atrebati, then captured by the Romans and converted into a first-class fortress—one of the few Roman sites that have not been built upon in later times. The walls still stand, and have a circumference of at least three miles. From the enormous mounds of broken pottery brought up by the excavators one can judge of the importance of this industry in Roman times. In this present month (May, 1892) the foundations of what is considered to be

* C. Roach Smith.

the oldest Christian church in Britain, have been unearthed in the south-east corner of the city. A small basilica, standing east and west, forty-two feet long by ten feet wide. The central part still retains its floor of coarse red tesserae, with a panel, five feet square, of black and white, and a border of red and grey on a white ground. This church, supposed to date from the fourth century, is of great interest, for any evidence of Christian worship is so rarely met with in the exploration of Romano-British sites.

At the close of the Roman occupation the country would be in a state of disorder, subject to raids by northern and other fierce tribes, tempted for the sake of plunder by the absence of its defenders. While "grim-visag'd war" reigns, the peaceful arts are neglected, and not until the Saxon invasion and settlement have we little historical record other than monkish fiction. We then have one source only for any accurate idea of the arts practised—the graves. Fortunately for the antiquary, it was the custom to bury with the dead, weapons, personal ornaments, pottery, and glass vessels.

Examples of Anglo-Saxon pottery were for a long time classed as British. Mr. Roach Smith, with his usual thorough and systematic research, compared certain pieces found in British cemeteries with others found in Germany, and from the fact that some examples dug up in the two localities might have been made and decorated by the same potter, he concluded rightly the English pieces belonged to the Anglo-Saxon period. The use of the lathe was then either forgotten or obsolete; the pottery made of a dark brown clay not well fired, the distinctive decoration being projecting knobs or bosses, and zigzag patterns. To this period we may place vessels with spouts, the prototype of the mediæval pitcher and the modern jug. The Saxon potter did not usually show the inventive power of his predecessors. He certainly produced the pitcher, a vessel known to the Romans, but he did not hesitate to copy, more or less rudely, the decoration upon the red glazed and other Roman work.

After the conquest of the Saxons by the Normans but little reliable information can be found upon the subject of pottery. The Norman races certainly encouraged the liberal arts, as our cathedrals and churches

of the time prove. The pottery of this period consists chiefly of ware for table use: large pitchers, often with heraldic designs: small jugs, porringers, and similar vessels. It is probable that wooden plates and dishes were in common use. We have no evidence of any manufacture of native decorative pottery. Existing Roman and Saxon pottery would doubtless be utilized for all purposes, following the example of the nuns of Ely, who used a fine marble sarcophagus, made for a Roman general, for the sepulture of their abbess. The leaden cist containing the body of Gundrada, daughter of William the Conqueror, found in the ruins of Lewes Priory, is undoubtedly of Roman make. It has a raised pattern of scallop shells and bead mouldings, similar to others found in Roman cemeteries, the only Norman addition being the word "Gundrada."

In the Middle Ages, the most notable pottery of an ornamental character was the flooring-tile, good examples existing in many of our Norman cathedrals and abbeys. The abbots and authorities of each diocese established manufactures at head-quarters for the supply of distant dependant churches. These tiles are remarkable for graceful designs, are well fired, and most suitable material for a Gothic fane. Some of the finest have been found in Malvern and Tewkesbury Abbeys, both of Norman foundation—fragments chiefly, surviving the devastating time of the Reformation. So good were these tiles that it was decided to copy them for recent restoration. These tiles were made of all shapes and of a great variety of colour, some with incised patterns filled up with coloured clay and glazed; others of geometrical shape forming an intricate pattern for a panel. It is a question if our potters of this Victorian age, with all the help of modern machinery, can produce anything nearly equal to the tiles of the fourteenth century. Where the early tiles are worn, the wear is equal; the modern tiles, of which I would mention some in the South Kensington Museum, either from indifferent firing or bad material, make, after a few years, but a poor footway, the centre of the panel losing perhaps one-eighth of an inch of surface, the other parts at least three-eighths—with the same comfort to the pedestrian as the cobble pavement of a country town. The manufacture of tiles was then an important industry in Staffordshire. Remains of kilns for this purpose

are still at times uncovered. The manufacture appears to have died out entirely within the last two centuries, but has been revived again with much success.

In the Tudor period we have the same difficulty in identifying existing pieces as of English or Continental production. Pitchers and jugs, costrels or water-bottles for the use of pilgrims, some with a pale green glaze, others of a mottled pattern, are found in our museums.

English records from the fifteenth to the middle of the seventeenth century contain but little mention of any native pottery. The wills made at the time mention "erthen potts," "ij standing cuppes of erth, the toon keverid," "my stone pott (w^{ch} was my father's) footed and tipp'd and coued with silver, with letters for my father's name," &c., these, doubtless, referring to the hard stone bottles made in the Rhine district, imported and mounted in silver by English workmen.

Pewter and wood as material for platters, dishes, bowls, and other table-ware, was in use in England from the fourteenth century. Probably the useful pottery would be of a porous and fragile character, compelling the use of more durable metal or less costly wood. The English pewter was esteemed abroad as the best of its kind; Dutch and other makers did not hesitate to imitate the stamp of the Pewterers' Company. Up to the eighteenth century pewter and wood were in common use, until the English and Dutch potters were able to produce an improved ware for the million. The common use of these materials would tend to check enterprise or advancement in the pottery manufacture. The manners of the people and their mode of life must also be considered—the demand for what at that time would be esteemed articles of luxury must have been limited, the wealth of the people consisting, not in the extent of their real and personal property, but in the limited wants of a simple life. At this period improvements in ceramic manufacture were in progress. Owing to the vast importation of German stoneware, Delft ware, and later Oriental porcelain, our potters were compelled to make some attempts to rival their foreign competitors. Foreigners driven to England by religious persecution or internal strife brought their handicrafts

and experience to the permanent benefit of this country. John Dwight, or Dewitt, one of the family of the Grand Pensionary of Holland, settled in Fulham; following the example of other countrymen, he organized a pottery in that locality, and produced a stoneware superior to anything previously made in this country. Francis Place, of York, about 1670, spent large sums upon experiments in this direction, and claimed to have produced the "true porcelain," which was, of course, only an improved stoneware, the word porcelain at that time being used for all works in clay. Dishes and other pieces copying the Delft-ware* of Holland were produced in quantities in Fulham, Lambeth, Staffordshire, Liverpool, and Bristol. These were rudely painted with Scriptural subjects, portraits of the King and Queen and Royal Family. Red clay dishes painted "in slip," or coloured clay in solution, decorated with rude subjects similar to those selected for the Delft, were made in Staffordshire by Thomas and

* In pottery the word "Delft" is usually applied to that well-known fabric manufactured in Holland, chiefly at the town of Delft, from the seventeenth century. The manufacture at that locality has long since ceased, but it is yet made, of very inferior quality, in other parts of the country. Delft may be described as a coarse earthenware covered with a white tin enamel, painted in blue and other colours. The body of the Dutch delft is of a very coarse sandy clay, difficult to join with cement if broken. Delft was made in Lambeth in the seventeenth century. An example, a candlestick, with the arms of the Fishmongers' Company, and "W. W. E., 1618," in Jermyn Street Museum, bears the earliest known date. Similar pottery, which is also called "Delft," was made at Fulham, Bristol, Liverpool, and other places in England. Punch-bowls, sack-pots, tablets for apothecaries' use, posset-pots, &c., are found in collections. They bear English inscriptions and often coats-of-arms. A very curious example is in South Kensington Museum—a shaving-dish, painted with barber's implements, and inscribed, SIR : YOURE : QUARTER : IS : UP. The small quaint tiles for fire-places, painted with scriptural and other subjects, were originally of Dutch manufacture, but the English potter of Liverpool and Bristol managed to compete, and secured a large part of the trade. The invention of transfer-printing upon pottery by Sadler and Green, of Liverpool, had the effect of reducing the cost of manufacture by one-half, and soon put an end to the production of those hand-painted. In the north of England the word "Delph" is still used for all pottery made for table use. Did the word come from the Dutch, or is it an old English allied to "delve," to dig?

"When Adam delved and Eve span,
Who was then the gentleman?"

Pottery was made in England centuries before much was imported from Holland. In Cheshire, to this day, a quarry or any excavation is still called a "Delf."

Ralph Toft, William Taylor, John Simpson, and many others. These dishes, with a quaint character of their own, in our day are much prized by collectors. They are often signed with the name of the potter in full underneath the subject, and were supposed to be made as presents for his customers.

About the close of the seventeenth century, two Dutchmen, David and John Philip Elers, came into the pottery district of Staffordshire and commenced making experiments with the native red clay of the district, working in seclusion, as was the custom of potters with any knowledge they desired to keep to themselves. John Philip Elers appears to have been a man of resources, well educated, and of refined taste; possessing a good knowledge of his art, and able to select his materials with judgment. He soon produced a red ware somewhat like the Chinese pottery then much imported, but of an improved body and harder texture. They were without doubt the first potters to introduce what is known as "salt glaze," that unique English pottery so distinct from anything hitherto known. By "salt glaze" is meant that very light ware with a curious surface, resembling the grain of some kinds of leather or the skin of an orange. The glaze was produced by the evaporation of salt thrown into the kiln while at its greatest heat. Brown stoneware glazed with salt had been known in England for a long period; but the brothers were the introducers of the new body and mode of production. Their success was complete, the benefit to the district greater, all the potters immediately adopting their methods with further improvements. Josiah Wedgwood, in 1777, ordered a portrait of J. P. Elers to be modelled, in recognition of the great services he had rendered to the pottery industry.

This outline or sketch is an attempt to trace the potter's art in England from early times to the advent of Josiah Wedgwood. For an exhaustive and complete work on this subject one cannot do better than read Mr. Solon's charming book, "The Old English Potter" (1885). The volume is most agreeably written, full of information, and illustrated with well-drawn etchings by the author.

Théophile Gauthier ("Wanderings in Spain," 1853), says: "There are three things which in my eyes determine with the precision of *Wedgwood* 3.]

thermometers the state of a people's civilization: these are—its potteryware, the degree of skill it possesses in plaiting osiers or straw, and its manner of caparisoning its beasts of burden. If the pottery is handsome, pure in form, as correct as the antique and with the natural colour of the white or red clay; if the baskets and the matting are fine, wonderfully entwined and enhanced by arabesques of the most admirably selected colours; and if the harness is embroidered, stitched, and decorated with bells, tufts of wool, and elegant designs, you may be sure that the people is in a primitive state, still very near that of nature: civilized nations can make neither a pot, a mat, nor a set of harness." This would apply to the natives of New Zealand, or of some island in the Pacific, but not to the people of the Iberian peninsula, a race learning the art of pottery-making from their Roman masters, preserving the exact form and colour to this day; their art of mat-weaving and harness-making coming from their Arabian conquerors. Our ancestors could always make pottery, more or less correct in form, but it is questionable if they were proficient in the matter of baskets, mats, and harness. Judged by this standard, our early people were not much behind other nations in culture. One is tempted to recall the old story of the shipwrecked sailor cast away upon an unknown shore. When daylight came—seeing a gallows in the distance, he thanked God he was in a Christian and civilized country!

Records of the development of pottery in our country during the past centuries obliges us to acknowledge our debt to the foreigner for the introduction of the art, or at least for many improvements of one already known. The Spanish occupation of the Netherlands, with its consequent persecution, drove thousands of skilled workmen to England; the revocation of the Edict of Nantes was the cause of another exodus, these exiled foreigners bringing their skill in the arts for our future prosperity.

In 1572 it is recorded, "Several families of Protestant exiles, mostly from the Low Countries, were about transplanting themselves out of London to Stamford in Lincolnshire, there to follow their callings, and this by motion of the Lord Burleigh, to whom the town chiefly belonged; well

knowing what good profit and benefit might redound unto the place and country, by the trades and business these men should bring along with them, by taking off the wools at a good price, and encouraging the sowing of flax and hemp, improving land and such like. For they were for the most part weavers of such sorts of clothes as were not yet wove and made (or very rarely) in England, as bays and says, and stammets, fustians, carpets, linsey-wolseys, fringes, tapestry, silks, and velvets, figured and unfigured linnen; there were also among them, dyers, ropemakers, hatters, makers of coffers, knives, locks, workers on steel and copper, and the like, after the fashion of Nurenberg.* In 1676, Sir George Douring estimated that "for French linen there goes abroad about £500,000 per annum, besides other linen."† Sixty years afterwards, we have further proof of the success and prosperity of some of these foreign exiles, 1744. Upon an attempt at invasion, about four hundred principal London merchants presented an address to the King, but in looking over the names, it seems very remarkable that fully one half were foreign—no doubt principally those of Protestant refugees.‡ The foreign exile added to our prosperity in other directions. Queen Elizabeth had to send to Flanders for vegetables.§ It would appear we were at that time behind other countries in some branches of horticulture. Even now we rely upon France for winter salads, their gardeners sending lettuce and other salad herbs to Covent Garden months before our cultivators have one ready for sale—pleading in excuse the superior climate of France, soil, moderate rents, and other advantages, when it is known the salads are grown in the suburbs of Paris, the mean temperature of London differing but one degree in favour of the former city. The land used for this purpose is rented at from £7 to £10 per acre. It is evident that superior skill and energy have something to do with the result. From the sixteenth until the close of the seventeenth century, our chief supplies of woollen cloth, linen, hemp, pottery, and other commodities, came from the Low Countries and France. In due time, instead of being a dependent importing nation,

* Strype.

† Birch's "History of the Parliament."

‡ Webb's "Letters of Lady Hervey."

§ "Paid for 6 cabishes and some carets roots bought at Hull, 2s. For bringing two ropes of onions from Hull."—Whitaker's *Craven*.

we were able to manufacture sufficient for our own wants, and to export the surplus.

The manufacture of porcelain was first commenced in Europe by Bottcher, at Dresden, in 1703. The first soft-paste porcelain produced in England was that made at Bow, about 1740. Cookworthy made hard paste at Plymouth, 1768, transferring his invention to Champion of Bristol, 1772. The process of making soft paste was introduced at Worcester, Chelsea, Derby, and in Staffordshire between the years 1750—60.

It will be noticed that our pottery made in England in the early times was chiefly for useful and domestic purposes. Excepting the floor-tiles, but little was produced of a purely decorative character. The demand for the ornamental came at a later period—the result of improved prosperity and comfort. When that time came, an Englishman was ready to develop what had hitherto been but a rude handicraft into a fine art and an important industry.

THE MARKS

FOUND UPON OLD AND MODERN WEDGWOOD.

*"And stamp with honour or with shame
These vessels made of clay."*

IN the event of any controversy as to the period, locality or maker of any work of ceramic art, the potter's mark upon his work becomes of great interest to the historian and collector. The custom of marking, dates from very remote times, and may have originated with the ancient potter, for nearly every piece of the Roman red-ware, the so-called Samian, bears a clearly stamped mark in some form. This mark is usually found upon the inside of the vessel, at the bottom—sometimes on the outside. The name on a label: given in the nominative with *f* for *fecit*; or in the genitive, with *o*, or *of*, or *m*, for *officina* or *manu*: thus *SABINVS f*, *Sabinus fecit* (*Sabinus made it*), *AMICI m*, *Amici manu* (*by the hand of Amicus*); *OF. FELIC*, *officina Felicis* (*from the workshop of Felix*). We may form some estimate of the importance of the potter's craft under the Roman rule, from the fact that Mr. Thomas Wright could give in 1853, a list of potter's stamps on Samian ware, Mortaria, and the handles of Amphoræ, numbering over eleven hundred separate marks. This list, from examples found since that time, could be much extended.

The custom of marking was not confined to the potter. The Roman mason was in the habit of inscribing his initials or a simple ornament upon his handiwork. Painters, sculptors, engravers, goldsmiths, carvers in wood and metal, and other craftsmen, marked their work with initials, emblems

or some fanciful design; some engravers of the middle ages are only known from their adopted mark; no account of their life, works, or even their names existing. "The master of the Die," from his mark of a small die used in dice-playing; "The master of 1474," from his sign "74" found upon his plates. Companies and Guilds in many cities adopted a distinct badge for the work of their members, or other pieces they had approved. When the factory system for the production of pottery and porcelain was organized under one administration, a distinct mark for that factory was designed. Sèvres, the double L—Dresden, the cross-swords—Worcester, the crescent—Chelsea, the anchor, &c. In our own time, the manufacturers' trade-mark has lost little, if any of its former importance or value; Acts of Parliament having been passed for its due regulation, with penal clauses against the forger or imitator.

We have no record of the exact time when Wedgwood first used the well-known stamp. His early work at Burslem, judging from fragments recently found upon the site of the Ivy House, and many of the early pieces made at Etruria bear no mark. The first mention of this sign of identification is the well-known incident of the Etruscan vases thrown by Wedgwood, while Bentley turned the wheel. These were inscribed: "JUNE XIII. MDCCCLXIX. One of the first Days Productions at Etruria in Staffordshire by Wedgwood and Bentley." The round stamp (No. 5), "Wedgwood and Bentley," is probably the first form, being found upon vases, that must have been made soon after the establishment of the Etruria works. This stamp was changed to a wafer, with the addition of the word Etruria (No. 6), afterwards the foot of the vase itself was stamped in a circle, to fit round the screw (No. 7).

Wedgwood is said to have objected to the name of any modeller or workman being added to his own. The fine portrait of Edward Bourne, an old workman at Etruria, and a portrait of Josiah Wedgwood, both modelled by Hackwood, have the initials W. H. in script letters under each portrait. These are the only instances of any craftsman's mark on the relief surface. Some white plaques in the Falcke collection are inscribed upon the back, "by Flaxman": with these exceptions, the great artist's name

is never found upon Wedgwood pottery. His work in finished marble is usually signed, but rarely his drawings or designs.

Of the many works treating upon Ceramics, all, with one exception,* give the Wedgwood marks incorrectly, and the one excepted does not contain a complete list. Every mark, whether upon pieces of a useful or ornamental character, used by the great potter and his descendants, was, and is, *impressed* in the soft clay, with the ordinary printers' type of the period; excepting the round marks, which were produced by engraved brass stamps, the marks upon porcelain, and the painters' marks upon decorated pieces. The impressed mark, when fired, is of the most durable and permanent character, especially when compared with the painted marks on the glaze of many kinds of porcelain—so liable to erasure by any ordinary usage. Impressed marks have also another valuable quality—security against fraud—it being nearly impossible to imitate them, except by engraving; no easy task with hard-fired pottery.

The marks of the old period are usually clearly and evenly stamped, and, except upon glazed pottery and "Queen's Ware," easily deciphered. With the name are often found either single letters, numbers or signs scratched with a point or impressed. Many of these are simply workmen's marks, and are of little use to the collector. Some are only single letters, as H.G., signs of various forms \square O O 3—pattern numbers such as 275, 496, 11, usually scratched, or marks indicating size or capacity of tea and other vessels, as 18, 24, 36, 4 + 4. A rude K, made with a point, found upon some of the fine busts, is attributed to Keeling the modeller.

Miss Meteyard has pointed out that the letters $\overset{O}{3}$ & 3 are only found upon good specimens, and are evidently the marks of careful and expert workmen. These marks are, however, only found upon the fine jasper *déjeuner* tea and coffee pieces, and similar specimens, rarely upon plaques, medallions, or vases. Collectors are also indebted to her for pointing out the mark of three letters as A N O—R E P occurring with the name, &c., as a distinct evidence of modern work, and any piece so marked

* The Wedgwoods, by Llewellyn Jewitt, Esq., 1865.

is certainly not older than 1859. The mark of three capital letters was first used in 1860: the first letter stood for the workman's mark, the second for the month, the third for the year of manufacture, upon the plan of the Hall-mark on plate; O meaning 1860, P. 1861, and so on.

Some of the medallions are inscribed with a point with various words, such as "L Tub," "E wash," &c., &c. These were evidently perfected pieces marked with the various washes, instructions for windage in the kiln, and other matters necessary to be noted for accurate reproduction, and to be retained in the manufactory for future reference. Until lately, a few old vases of the Wedgwood and Bentley period hung over the workmen's benches at Etruria, as a guide for form, mounting, and weight. Occasionally upon the plinth or foot of a vase, and out of sight unless unfitted, inscribed words similar to the above are found. Upon the plinth of a large jasper vase of good form, are the words "M. pot. press S." Upon the plinth of a pillar boughpot "22 C." One old piece inscribed T.B.O. was attributed to a modeller named Tebo; the real signification being, The top of the biscuit oven!

WEDGWOOD

WEDGWOOD
Wedgwood
Wedgwood

1.—This mark occurs upon a very early specimen of "Queen's Ware," a teapot, painted with flowers, &c., supposed to have been made by Wedgwood, at Burslem; each letter, judging from its appearance, apparently stamped singly with printers' type.

WEDGWOOD

2, 3, 4.—These marks, varying in size, were, it is thought, used by Wedgwood up to the accession of Bentley as his partner, 1768-9, and are found upon specimens said to have been purchased about that period.



5.—The circular stamp, without the inner and outer rings, and without the word Etruria, is doubtless the earliest form of the Wedgwood and Bentley stamp, and is found upon a set of three

early painted vases in imitation of natural stone, with gilt serpent and scroll handles. No other example of this mark is known, it may have been an experimental one afterwards changed for No. 6, and never in general use.



6.—This mark, with the word Etruria, is made upon a wafer, or bat, and fixed in the corner, inside the plinth of old basalt vases, reversing for candelabra, and some large specimens; it is sometimes found on the pedestal of a bust, or large figure.



WEDGWOOD
& BENTLEY
WEDGWOOD
& BENTLEY
Wedgwood
& Bentley
Wedgwood
& Bentley

7.—The well-known circular stamp, with an inner and outer line, always placed round the screw of the basalt, granite and Etruscan vases, but is never found upon the jasper vases of any period.*

8, 9, 10, 11.—These marks, varying in size, are found upon busts, granite and basalt vases, figures, plaques, medallions and cameos, from the largest tablet to the smallest cameo for a ring (the writer has one, only half an inch by three-eighths of an inch, fully marked), also found upon useful ware of the period.

Wedgwood
& Bentley
356

12.—Marks upon the Wedgwood and Bentley intaglios, with the catalogue number, varying in size. Very small intaglios are sometimes marked

* The stamp No. 7 is given in Miss Meteyard's "Handbook to Collectors," in this form.

She also gives as a fac-simile of a rare mark *Wedgwood & Bentley*
Both being unknown. It is probable this mark was sent to the authoress by some corresponding enquirer, and she, taking it to be a fac-simile, had it engraved in the written form, without verification.

Wedgwood 5.]



W & B with the catalogue number, or simply with number only.



13.—This rare mark is found only upon chocolate and white seal intaglios, usually portraits, made of two layers of clay; the edges polished for mounting.

It may be noted that the word "and" in every Wedgwood & Bentley mark is always contracted "&". That no punctuation or other points, excepting those in marks Nos. 5, 6, 7 and 13 are ever used. Only the blue and white jasper plaques, medallions and portraits have the Wedgwood and Bentley mark, and then as Nos. 8, 9, 10, 11. Jasper vases of blue or any other colour, made in the old period, carry only the word "Wedgwood," as given from Nos. 14 to 19.

Wedgwood
Wedgwood
Wedgwood
WEDGWOOD
WEDGWOOD
WEDGWOOD

14, 15, 16, 17, 18, 19.—Marks, varying in size, attributed to the period after Bentley's death, and probably used for a time after Wedgwood died. These marks and others were used by chance—a small piece often bearing a large stamp, and a large one a minute stamp, not easily read.

JOSIAH WEDGWOOD
Feb 2 1805

20.—Sometimes "2nd Feby." the mark of Josiah Wedgwood, the younger. Supposed to be the date of some new partnership or change in the firm. Being found only upon a basalt tripod incense burner, it may be the date when the design was first registered.

WEDGWOOD
ETRURIA
WEDGWOOD
ETRURIA
Wedgwood
Etruria

21, 22, 23.—These marks, rarely found upon pieces of a very high character—usually upon dark blue stoneware vases and glazed ware, were adopted about 1840, but soon disused.

WEDGWOOD
(In red or blue)

24.—The mark upon the porcelain, made from about 1805 to 1815, always *printed* either in red

or blue, sometimes in gold. An impressed mark cannot be used with certainty upon soft-paste porcelain, being so apt to diffuse out in the firing. The marks (impressed) on Swansea and Nantgarw porcelain are very indistinct.

WEDGWOOD
WEDGWOOD

Emile Lessore
E Lessore
L3



ENGLAND

25, 26.—These marks, varying in size, are still used at Etruria for the modern jasper and useful ware of all varieties.

27.—The celebrated Emile Lessore, who painted some fine vases, plaques, &c., for Messrs. Josiah Wedgwood & Sons, from 1859 to 1875, signed his work in this form.

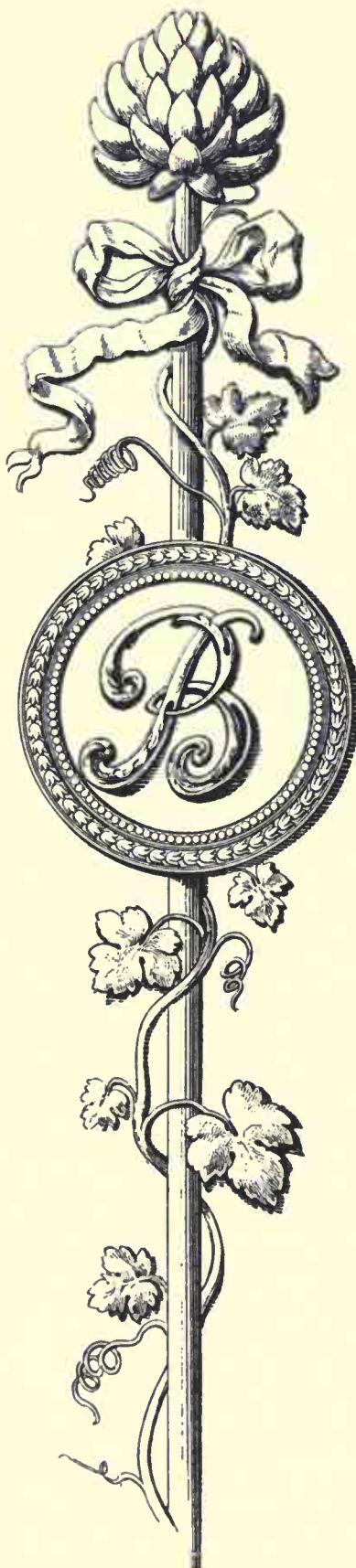
28.—The manufacture of fine porcelain was revived at Etruria, 1878, and is still continued. This mark, *printed* in black and other colours, is used.

29.—This word was added to the mark WEDGWOOD, in 1891, to comply with the new Tariff of the United States of America, known as the McKinley Act.

The Wedgwood mark has been forged or imitated both in the last and present centuries, but these forgeries are of very little importance. Some small blue and white medallions, marked "Wedgwood & Co.", are known. This mark is said to have been used by some potters at Stockton-on-Tees, who were compelled to disuse it by legal injunction. About the year 1840, a man named Smith set up a factory in Holland, and stamped his ware "Wedgwood." The Staffordshire firm added Etruria to their mark (Nos. 21, 22, 23), but it was soon abandoned and the simple word Wedgwood used again; foreign merchants and buyers not understanding the addition. There is a tradition that a foreign dealer, anxious to purchase Wedgwood, travelled to Italy to look for Etruria! The forged marks

are so rarely seen they are almost worth collecting as curiosities ; the pieces bearing the mark, however, are of such poor quality as works of art, that no one would care to put them in the same cabinet with the genuine examples.

Any unmarked piece must not be condemned upon that account alone. Undoubted pieces of genuine old Wedgwood—many of fine quality—are at times met with, without any mark. The omission may occur from various causes—carelessness, putting the piece to the lathe after marking, thinning down medallions, or the lapidaries' work, grinding it down to fit to a metal mount. If made at Etruria, either in Josiah's time or later, it will carry its own marks of identification.



CHAPTER II.

JOSIAH WEDGWOOD, POTTER AND INVENTOR.

*"In youth the heart exults and sings,
The pulses leap, the feet have wings;
In age the cricket chirps and brings
The harvest home of day."*

ELONGING to the soil prepared by nature for the production of pottery ; coming from a race of potters, Josiah Wedgwood, the youngest child of a family of thirteen, first saw the light at Burslem, in Staffordshire, July, 1730. Miss Meteyard derived the family name from the Saxon "Weggewode," a small township in the neighbouring parish of Wolstanton ; in remote times, as the word indicates, a forest district upon the great north-west road. Another derivation has been suggested : that as Wednesbury, in South Staffordshire, originally Wodinsbury, is pronounced "Wedgbury," the name may have come from Wedneswood.

The family of Wedgwood had been residents in Staffordshire since the fifteenth century. John Wedgwood, of Dunwood, held land near Leek ; his grandson, lord of the manor of Horton in 1563, was granted a coat-of-arms in 1576. Burslem-Wedgwood inhabited the Overhouse Estate at Burslem in 1665. A branch of the family appears to have settled in Yorkshire in the seventeenth century, where there are still many

descendants bearing the name. The pedigree of the family includes Dr. Thomas Wedgwood, who was a potter at Brownhills in 1684. Three Wedgwoods—Thomas, Aaron, and Richard—were potters at Burslem in the

year 1710, making the ordinary stoneware, black and mottled pottery, then in vogue. Thomas Wedgwood, the father of Josiah, born 1714, had a small pot-work of his own in the then village of Burslem; but on the death of his father he inherited the Churchyard works, removed there and continued the manufacture of white, black and other ware. He was reputed to be a skilful potter, with a thorough knowledge of his art; prosperous and thrifty. To be described as a prosperous manufacturer in the Burslem of that time would not mean the same to-day. There is a well-known memorandum written by Josiah, giving an account of the pot-works in Burslem, 1710-15. This document gives the names of forty-two potters then established. Of these, four only are credited with a weekly output of £6; the others at less amounts, down to £2; his total estimate of the year's production of the town being only £6417. He says: "Burslem was at this time so much the principal part of the pottery that there were very few pot-works anywhere else. Only one Horse and one Mule kept at Hanley. No Carts scarcely in the Country. Coals carried upon Men's Backs. Hanley Green like Wolstanton Marsh. Only two houses* at Stoke." In the same memorandum he gives 10s as his grandfather's profit and 6s for his labour for a week. Allowing for the value of money in 1710, this would be insufficient to support a large family. Possibly the potters then would be farmers also; and Thomas Wedgwood may have had other sources of income from inherited property.

The Pottery district of Staffordshire includes an area of about fourteen square miles. In the early part of the eighteenth century the country would be but thinly populated, any census of its people not exceeding five thousand; of these the greater part would be dependent upon agriculture or its allied handicrafts, others in the transportation of goods and materials. The number employed in the scattered potteries would not exceed one thousand. A considerable portion of the country was then forest. Plot† says, in 1656, Needwood forest covered 9229 acres, and that sixty years earlier it contained twenty thousand head of deer, and some of the original wild cattle. When the Staffordshire potters are first mentioned, we find that many were

* Potteries.

† "Natural History of Staffordshire."

substantial yeomen, owning the land they cultivated and able to employ a poorer class. With all material prosperity, this locality was not celebrated for refinement of speech, manners, or culture. Burslem, in 1740, only received its letters once a week from Newcastle-under-Lyme. The local amusements were the same as then followed in rural England. The palmy time of bear and bull-baiting, cock-fighting, and cudgel-play. Each village had its annual "wake," when the inhabitants enjoyed the usual sports and pastimes, not much in keeping with its original foundation as a festival of the Church. This feast is still observed in the potteries, but in a more wholesome manner; all manufactories are closed for at least a week, while the hard workers take their holiday.

Burslem, called by Shaw, "The mother of the potteries," has been for centuries the chief seat of the English earthenware, and later the porcelain manufacture. No district in England includes the same favourable advantages for the potter's craft. Clay of nearly every known variety, consistence, and colour: yellow, brown, red, and other shades; sand, ochre, and many of the minerals employed for glazing and colour. Salt, so much used in the last century before the introduction of the china-glaze, was obtained from the next county of Cheshire. Coal, in seams varying from one foot to ten, is found all through North Staffordshire—at one time cropping out on the surface of the land, now only to be obtained by mining. Shaw records thirty-four coal mines in full work in 1829. Extensive beds of iron ore formed another source of wealth, especially when found, as these are, alongside the fuel with which to smelt it. The adjoining county of Derbyshire supplied other clay and minerals. For earthenware purposes the potters could rely upon the locality for all their wants, the neighbouring woods even supplying material for crate-making. For a long period but little raw material would be imported. Flint and china clay for fine pottery and porcelain come chiefly from the west and south. The potter would, in addition, often obtain his supplies at the nominal cost of labour and conveyance.*

* "At the time we are now noticing (1700-1760) any manufacturer who was a Freeholder, in Burslem, without molestation exercised his (then supposed) right of taking clay, or coal, or both, from any unenclosed or unenfranchised land in the liberty, at any time, and in whatever quantity he might require; and this right (which

Of Wedgwood's childhood but little is recorded. He was sent to the usual dame's school; afterwards, at nine years of age, to a day-school at Newcastle, kept by a master of the name of Blunt—from all account, a man of good education and capacity. “Lives of great men all remind us”—Wedgwood's biographers not excepted, of certain early indications of future eminence. The child James Watt watched the steam from the tea-kettle; the child Wedgwood is said to have been fond of cutting out paper patterns, treasuring a piece of Roman pottery, &c., or what might be related of any child, in any period. At nine years of age he had the misfortune to lose his father; he was at once taken from school, and set to work at “throwing,” under the instruction of his brother Thomas. At the age of twelve an epidemic of small pox broke out in Burslem, and claimed him as one of the victims. After a long and serious illness, it was found that his right leg was crippled. His mother, not expecting he was permanently disabled, apprenticed him for five years to his brother, November 11th, 1744; but in a short time he was compelled to abandon heavy work, and to employ himself as best he could. This calamity proved a blessing in disguise, allowing him to improve his education, to add to his practical knowledge as a potter, the experiments with clay, glazes, and material, so useful in his future career. His apprenticeship finished, he proposed partnership with his brother, who did not accept; he then joined one Harrison of Stoke, but from some unknown cause it was dissolved; he retired within two years. In 1751, he entered into partnership with Thomas Whieldon, a potter at Fenton. Whieldon appears to have been a man of energy and ability. His agate and coloured wares, figures, and other pieces show taste, good design and workmanship. His pottery is still collected and esteemed; the magnificent collection given to South Kensington Museum by Lady Charlotte Schrieber contains many good specimens of Whieldon's work. Wedgwood in this partnership appears

was well remembered by many persons alive in 1803) was exercised to so great an extent on the Sneyd estate—then the property of the Earl of Macclesfield—that only was a stop put to the practice by the Earl paying a considerable sum for enfranchising the estate. Prior to using the salt-glaze and Biddeford clay, all the clays and much of the coals for the twenty-two ovens, weekly filled with Crouch, Glazed Black, Mottled, Cloudy, Moulded, &c., were obtained from holes in the streets and sides of the lanes; and all of these are not yet filled with refuse articles.”—*Shaw*.

to have received more liberal treatment. He was allowed to make his own experiments without disclosure to other partners of any secret he might discover. Within six months, he had invented a well-known green-glaze chiefly used for dessert services. This novel colour was at once successful, sold everywhere, and is even now made at Etruria and in many European factories. Whieldon, commencing business as a small potter, managed by thrift and energy to increase his trade: following the example of the more successful of his competitors, he made snuff and bonbon boxes, knife handles and such articles that were in demand for mounting by the Birmingham and Sheffield factors, who, after completing with metal work, retailed them to their customers. Whieldon employed as apprentices and journeymen some whose names were afterwards celebrated: Aaron Wood, Josiah Spode and Greatbach are three of the most prominent men who served their apprenticeship to him. It is said of Whieldon that he commenced upon such a small scale, and with so limited a capital, that he often walked to Birmingham carrying his newly-finished goods upon his back; that to prevent his designs being copied by his rivals, he carefully buried all broken and damaged pieces.

While busy in the active work connected with the development of the factory, Wedgwood was again unfortunate in wounding or bruising his weak leg; resulting in a long and serious illness, confining him for months to his room. During this enforced seclusion he again had leisure for self-improvement and education. He had always a taste in the direction of chemical and scientific analysis; with the help of friends, he borrowed all the books to be had upon these subjects, carefully studied them, of some making written copies to aid his memory.

Feeble and worn by his illness, he returned to his occupation, completing his partnership about 1758. For some reason, this connection was not renewed. Whieldon, retiring from a business life soon afterwards, was eventually High Sheriff for the county. Wedgwood then made his first venture by renting the Ivy House, Burslem, from his relatives John and Thomas, who were then potters at the "Big House." An agreement; dated December 30, 1758, records that his cousin, "Thomas Wedgwood, journeyman, now living at the city of Worcester, potter," engages to serve

him for five years, in consideration of £22 per annum. Soon afterwards, his landlords and cousins gave up one branch of their business, and agreed to let to Wedgwood part of their disused premises for £10 per annum.

Embarking upon a new venture, with limited capital and indifferent health, Wedgwood had to restrict his business to his power of production. Knife handles, small wares for mounting, purchased by the hardware factors of Birmingham, had his first attention. He was obliged to accept what potters have always disliked—orders for matching and making up sets of other pottery. This meant troublesome experiments in colour and material with small margin of profit. In time, he found that his trade was increasing with his capital, but to make the benefit permanent, he would be compelled to alter and remodel the existing methods. He introduced a complete system of division of labour—of course objected to by his workmen: improved tools, machines, and appliances wherever required. It is said the first factory-bell for calling the workmen was put up in his works.

He had long foreseen the chief want of the district was improved means of communication to the seaports, the Midlands and the south. The roads in winter were almost useless; materials and finished ware still carried by packhorses; canals were non-existent, rivers not available for navigation. No extension of trade could be hoped for until this matter was attended to. He interested himself in this question, called his neighbours together, petitioned Parliament for an Act to improve the roads to Liverpool and the salt districts of Cheshire. Although opposed by some of the neighbouring towns, who feared loss by a diversion of traffic, the Act was passed in 1763. This good beginning was not all; for a few years later, he was the chief supporter of Brindley's Grand Trunk Canal scheme. Wedgwood's evidence in its favour, helped by Bentley, his friend and future partner, defeated all the opposition; the Bill receiving the Royal assent, May, 1766.

Improving trade, especially with London merchants, required business premises and a resident manager in town. His brother John acted as agent, opened rooms in Cateaton Street, where the Burslem patterns were shown, and orders taken. The introduction of the white clays from Cornwall and

Dorset, the method of using ground flint, discovered by Astbury—ingredients giving to light pottery the desired hardness, texture and perfect stability of form under fire—paved the way for the important invention of a new creamy-white earthenware, with a transparent glaze formed of lead and alkalies. Wedgwood's good taste in design, in the spirit of the antique forms, imparted to objects made of this ware—even to those intended for ordinary domestic use—a refinement of form and a degree of adaptability to its purpose: these improvements, combined with the thorough attention to the potter's art, speedily led to its use throughout the civilized world. To a Royal command, or from instructions given by Miss Chetwynd, Wedgwood completed in his best manner a tea-service for Queen Charlotte, to the satisfaction of his patron. At this period it was considered essential that every important literary or art-work should have the support of some distinguished person—Royal if possible. Wedgwood saw the advantage of this patronage, and upon the birth of the Prince of Wales in 1762, made and presented a fine caudle-service to the Queen-mother, who, approving its pattern and quality, appointed him "potter to the Queen." This service was in the new material—of cream colour, light and elegant in form. Wedgwood named it "Queen's ware," it became at once fashionable, in demand all over England, the Continent, and abroad. The export trade in this ware was enormous. In 1769, fifty dinner services were included in one cargo to America; a French writer remarked that from Calais to St. Petersburg, the traveller found that he was served at every inn with Wedgwood ware. The name Queen's ware is still in use by many pottery dealers in America, who have signs reading: "Dealers in Queen's ware."

In 1762, Wedgwood made the fortunate acquaintance of Thomas Bentley, the cultured merchant of Liverpool. Bentley was a man of superior education—had lived in France and Italy, speaking the languages of both countries fluently. He was an intimate friend of Dr. Priestley, Dr. Aikin, Mrs. Barbauld, and many other celebrities of his day. With fine taste in the arts, literature and science, he had an amiable character and most agreeable manners. A man of affairs; familiar with all branches of knowledge, full of enthusiasm for any project likely to benefit his country. He wrote a pamphlet commanding Brindley's canal scheme which was widely

read and contributed to the success of the enterprise. Another essay from his pen was upon the subject of draining swamps and moorlands, giving the result of experiments made upon land he bought for this purpose at Chat Moss—these experiments anticipating Stephenson's successful plan of converting a peat-bog into firm land fit for the permanent way of his new railroad. Bentley for some time acted as Wedgwood's export agent at Liverpool, until 1769, when he joined the firm as partner. At first it was proposed he should reside at Etruria, where a residence was specially erected for him, and named "little Etruria"; but this plan was changed, Bentley taking entire control and charge of the London warehouse in Newport Street. Wedgwood married his cousin Sarah, daughter of Richard Wedgwood of Spen Green, Cheshire, 1764.

Thomas Wedgwood, the cousin, came into partnership in 1766, remaining the responsible head of the useful department until 1788. His son Ralph invented the well-known manifold writer, and was also one of the inventors or suggestors of the electric telegraph, publishing a descriptive pamphlet on the subject in 1814.

The extensive and complete pottery named by Josiah, "Etruria," situated about one mile from Stoke-on-Trent and Newcastle, was commenced in 1767, a portion opened in June, 1769. On this occasion, three Etruscan vases were thrown by Wedgwood himself, Bentley working the lathe. Each was inscribed: "JUNE XIII. MDCCCLXIX. One of the first Day's Production at Etruria in Staffordshire by Wedgwood and Bentley. *Artes Etruriæ renascuntur.*" These industrial works, perhaps the largest in England at the time erected, are exceeded by few to-day. Wedgwood's practical knowledge was seen in the arrangements of every part, far in advance of anything known in Staffordshire. In addition to the works, he built a village for his workmen, still occupied by many descendants of the first settlers, who are yet engaged in the same industry, and employed by the firm of Wedgwoods. The site of the works was chosen on the line of the canal, a branch waterway going direct to the centre of the building.

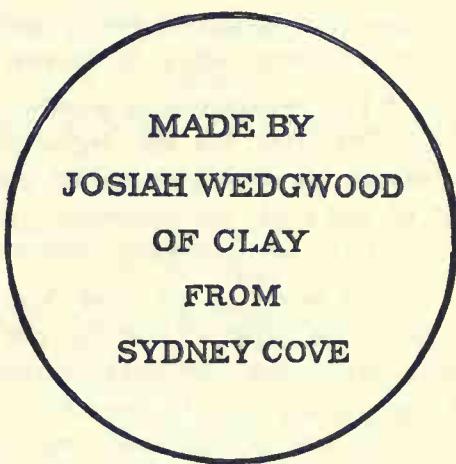
The inscribed stone of the Birmingham Art Gallery, reading, "By the gains of Industry we promote Art," expresses equally Wedgwood's

progress in his artistic work. The manufacture of Queen's ware and other useful pottery, commencing at Burslem, continuing upon a larger scale at Etruria, had proved a great commercial success, not only for its inventor, but for other potters who were shrewd enough to provide for the current fashion. When the new works were in complete order, Wedgwood planned and carried out his artistic work. Improving the basalte, or Egyptian black, a body used for a long period for pieces with a glazed surface, he made unglazed vases, busts, figures, cameos and medallions; vases of Etruscan form and decoration. This was followed in due time by the "crystalline agate," or imitations of natural stone, with a finely-glazed surface. Then came the bronze, the white biscuit, and other varieties. In 1775, first appeared the finest material he ever produced, to which he gave the name of "jasper." This, when completed, proved to be a most satisfactory medium for his purpose:—"A white porcelain biscuit, of exquisite beauty and delicacy, possessing the general properties of the basaltes, together with that of receiving colours through its whole surface, in a manner which no other body, ancient or modern, has been known to do." The most esteemed works of Wedgwood, including the Portland Vase, are in the jasper body.

Flower and root pots, lamps, candelabra, and other ornamental pieces had been made at Burslem and Etruria in various bodies before the introduction of the jasper, but the twenty-four years from 1770 to 1794 includes what is called the "best period" for the ornamental work. At Etruria all the important improvements were undertaken, the best artists and modellers sought for—their designs adapted to his scheme of decoration. The exhibition in his London show-rooms, in Greek Street, Soho, was recognized as the best art-show of the season; always well filled by people of taste and influence. During this period, the Queen's, and other useful ware; the source of his wealth and prosperity, was produced in greater quantity and improved quality. He yet found time to invent a new and perfect material for the chemist's mortar, and the pyrometer—an instrument for testing the degree of heat in the kilns by the contraction of a bead made of a special clay for this purpose.

Sir Joseph Banks, naturalist to the expedition under Captain Cook,
Wedgwood 11.]

in 1789, sent to Etruria, from Australia, some specimens of native clay procured in Sydney Cove. Wedgwood made a full and careful analysis of these materials, and wrote a paper upon the subject for the Royal Society transactions. He also produced a very pretty medallion made of the clays, from a design by Webber, the subject: "Hope addressing Peace, Art and Labour." This illustration is copied from a specimen given to the Sydney Museum by Mr. Richard Tangye.



During the greater part of his life Wedgwood suffered from constant ill-health. At one time his eyesight failed, so much that he feared blindness. This malady was either cured or much relieved. His diseased leg was another constant trouble for many years. At last, in 1768, he was compelled to submit it to amputation; doubtless, with his usual courage and fortitude.

Thomas Bentley, his worthy partner and friend, died in 1780. The business was carried on by Wedgwood alone until 1790, when his three sons, John, Thomas and Josiah, with his nephew Byerley came into the firm. Josiah Wedgwood died at Etruria, January 3rd, 1795, in his sixty-fifth year. He was buried in the porchway of the old parish church of Stoke-upon-Trent. By his long practice of honest industry and thrift without usury or penurious habits, he had accumulated a fortune of over half a million; a very considerable amount for that period when millionaires were few.

As illustrating his ideas of business—the production of useful and decorative work for the world—the remarkable manifesto, in his own words, from the Catalogue of 1787, may be of interest.

“A competition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.

“The desire of selling much in a little time, without respect to the taste or quality of the goods, leads manufacturers and merchants to ruin the reputation of the articles which they manufacture and deal in; and whilst those who buy for the sake of a fallacious saving prefer mediocrity to excellence, it will be impossible for manufacturers either to improve or keep up the quality of their works.

“This observation is equally applicable to manufacturers and to the production of the fine arts; but the degradation is more fatal to the latter than the former, for though an ordinary piece of goods for common use is always dearer than the best of the kind, yet an ordinary and tasteless piece of ornament is not only dear at any price but absolutely useless and ridiculous.

“All works of art must bear a price in proportion to the skill, the taste, the time, the expense, and the risk attending the invention and execution of them. Those pieces that for these reasons bear the highest price, and which those who are not accustomed to consider the real difficulty and expense of making fine things are apt to call dear, are, when justly estimated, the cheapest articles that can be purchased; and such as are generally attended with much less profit to the artist than those everybody calls cheap.

“There is another mistake that gentlemen who are not acquainted with the particular difficulties of an art are apt to fall into. They frequently observe that a handsome thing may be made as cheap as an ugly one. A moment's reflection would rectify this opinion.

“The most successful artists know that they can turn out ten ugly and defective things for one that is beautiful and perfect of its kind. Even suppose the artist has the true idea of the kind of beauty at which he aims; how many lame and unsuccessful efforts does he make in his design, and every part of it, before he can please himself? and suppose one piece is well composed and tolerably finished, as in vases and encaustic paintings, for instance, where every succeeding vase and every picture is made, not in a mould, or by a stamp, but separately by the hand, with the same attention and diligence as the first, how difficult must it be to preserve the beauty of the first model?

“It is so difficult that without the constant attention of the master's eye such variations are frequently made in the form and taste of the work, even while the model is before the workman, as totally change and degrade the characters of the piece.

“Beautiful forms and compositions are not to be made by a chance, and they never were made nor can be made in any kind at a small expense; but the proprietors of this manufactory have the satisfaction of knowing by a careful

comparison, that the prices of their ornaments are much lower, and of all of them as low, as those of any other ornamental works in Europe of equal quality and risk, notwithstanding the high price of labour in England, and they are determined rather to give up the making of any article than to degrade it. They do not manufacture for those who estimate works of ornament by their magnitude, and who would buy pictures at so much a foot. They have been happy in the encouragement and support of many illustrious persons who judge of the works of art by better principles; and so long as they have the honour of being thus patronised they will endeavour to support and improve the quality and taste of their manufactures."

Of Wedgwood's personal character it would be difficult to say too much in his praise. He has been called "The Illustrious Wedgwood." Flaxman's epitaph reads: "Who converted a rude and inconsiderable manufactory into an Elegant Art, and an important part of National Commerce." Mr. Gladstone says that "In his life we have a clear proof that something which resembles heroism has its place in trade." Generous, above all ever mindful of the apostolic precept—"But the greatest of these is charity," he was ever exerting himself in philanthropic and benevolent schemes for the help of the oppressed and needy. Many kind and charitable acts are recorded, such as at the close of the American war, he contributed largely to the relief of the British residents in that country. £250 in 1792 towards the fund for the benefit of the people of Poland, also to the public fund for the support of five thousand French clergy driven from their country by the Revolution. Liberal and considerate to his workmen and servants—one of the first employers of labour to found a sick-fund and free library at his manufactory. In 1783, owing to the failure of the harvest, corn and other provisions had become scarce and dear, causing much distress in many districts. In Staffordshire serious riots broke out, corn was forcibly seized, and order only restored by calling out the military. Wedgwood wrote an excellent "Address to the Young Inhabitants of the Pottery." This pamphlet of twenty-four pages, including some early opinions upon free-trade, is perhaps worth quoting from:—

" The most obvious and effectual is the opening of our seaports for the importation of foreign grain, which will give effect to the subscriptions now raising for your relief; for unless a real plenty can be introduced into the market, it is vain to expect that the prices can become low I do not wonder to hear it asked, *What shall we be benefited by the importation of corn?* The dealers will contrive to keep up the price, and starve

the poor. I should be sorry indeed if this was likely to happen; but you may depend upon the contrary. It is not in their power to do it. Provisions will rise or fall in their price according to their quantity (either from our own crop, or imported from foreign parts) as naturally as water finds its level; and though this price, or market value, may be disturbed for a while by combination, where the dealers are too few, yet experience, our surest guide, has shown that this cannot be lasting: the risk and expense are too great. . . . I say the laws *MUST protect us both*, for if it was not so, there would be an end of all government, an end of the State—No man would be secure in the enjoyment of the fruits of his labour for a single day—No man therefore would labour, but the stronger would rob and murder the weaker. The land would be untilled, for who would plough or sow without the hopes of reaping for himself, and being protected in his property: famine, and its companion pestilence, must follow, and sweep the miserable remains of the people who had not murdered one another, into an untimely grave, the kingdom itself falling a prey to some foreign invader."

The story of Wedgwood's life, labour and progress has been ably told by many writers of repute during this century. All unite in praising his personal character and ability. One has said: "He was an active, careful, clear-headed, liberal-minded man of business—not only, that is to say, a great manufacturer, but also a great man." The outcome of his useful life is best seen by contrasting the state of the district in 1710-15, when he estimated the forty-two master potters could only produce, in one year, earthenware to the value of £6417: with 1785, when he gave evidence in the House of Commons that from fifteen to twenty thousand persons were then employed in the pot-works alone. That, in addition, double that number obtained their daily bread by preparing clay, flint, coals and other materials for the potter's use. This remarkable change from a pastoral to an important industrial district is still maintained; indeed, it has not, since Wedgwood's time, been in any way retarded.

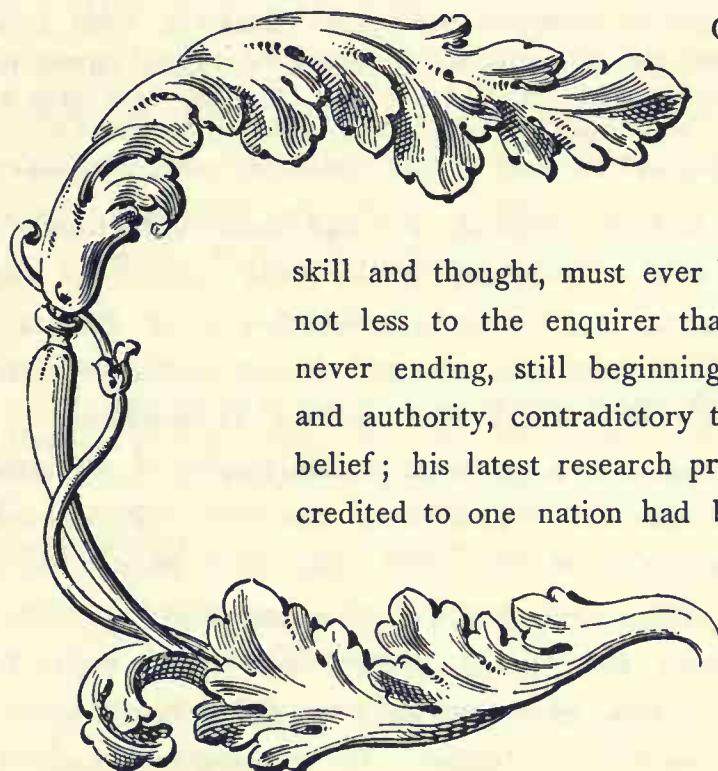
His memory is yet honoured by the people of the pottery district—once part of the old Saxon kingdom of Mercia—still retaining many quaint customs forgotten or obsolete elsewhere. The dialect spoken by the mass of the people is said to be the English language of Shakespeare's time. A pamphlet called "The Burslem dialogue," published a few years since, contains this allusion to Wedgwood in the local Anglo-Saxon: "Ay, oi weel remember th' toyme; an arter that he flitted to th' Bell Workhus, wheer he put up th' bell-coney for t' ring th' men to ther work isted o' blowin' em together wi' a hurn. 'Twur a pity he e'er left Boslum, for he wur th' cob o' th' Wedguts."

Wedgwood 12.]

CHAPTER III.

THE INVENTION, PROGRESS, AND IMPROVEMENT OF WEDGWOOD'S ART-WORK.

*"For it was magical to me—
I stood in silence and apart,
And wondered more and more to see
That shapeless, lifeless mass of clay
Rise up to meet the master's hand."*



ONJECTURE as to the genesis or discovery of any art, handicraft or other product of human skill and thought, must ever be an attractive theme, not less to the enquirer than to the critic: who, never ending, still beginning, finds fresh evidence and authority, contradictory to the before accepted belief; his latest research proving that an invention credited to one nation had been in use in another from time immemorial — possession of an art by an individual or people not being sufficient evidence as to its invention.

The Chinese claim to have originated many of the cultivated arts and industries of the world. They are undoubtedly the discoverers and inventors of that

manufacture named after them—China or Porcelain; for as far back as the ninth century of our era, the Arabian merchants introduced Chinese porcelain to Persia, Egypt and other countries they were accustomed to trade with.

This nation also claims to have invented seal and gem engraving—one of the oldest of the civilized arts; but Professor J. E. Raspe, in his introduction to the catalogue of Tassie's Gems, 1791, disputes this upon very sound reasoning.

"And as to the Chinese there is reason to believe that their boasted Arts, Sciences, Philosophy, and Religion came all from India and its Mogul conquerors. China has absolutely no monuments of antiquity to show which bear inspection; but India has as many, and of an undeterminable antiquity, as Egypt; and what is more to the purpose, India has *natural claims* to the invention of this art, which Egypt, with all the wonders of its Nile and of its wisdom, cannot boast of. India was, by the unanimous accounts of the oldest records, a highly civilized country in as remote an antiquity as Egypt; and the Peninsula and some Islands in India have, from time immemorial, produced, and still produce, from their inexhausted mines, quarries, and rivers, every and the very best sorts of precious, fine and hard stones which lapidaries and engravers work upon: together with every substance and material which sharpens their tools, and conquers their otherwise invincible hardness."

Earthenware for table or domestic use had been Wedgwood's staple trade and sheet anchor, first produced in the small pottery at Burslem, continued in the elaborate and complete establishment at Etruria. The constant and increasing demand at home and abroad had enabled him to enlarge his manufactory, employ a greater number of workmen, to make needful alterations necessary both to improve the quality of his ware, and reduce the cost of manufacture. Up to about the year 1756, the coloured borders and other decoration of this ware had been painted by hand. Sadler of Liverpool invented and patented what was called printing upon pottery, really transferring the printed impression from its paper to the surface of the vessel. This invention had an extraordinary effect upon the manufacture of every variety of ware. The tedious and costly system of hand-painted designs soon gave way to the cheaper and more rapid method. Wedgwood quickly adopted this process, at first sending his ware to Liverpool to be printed, but soon afterwards, probably by license from Sadler, we hear of this work being finished at Etruria. In place of the tardy drawing and colouring by hand he was now able to use printed

outlines of the patterns, filled in quickly by cheaper labour. The success of this, then his chief manufacture, helped to augment his capital, and allowed him to consider the production of decorative art-work.

And here it may be noted how carefully Wedgwood made the distinction between the two classes of his work, always keeping them apart. Whenever in his manuscripts he had occasion to refer to his manufactory, he writes "U works" for the useful, "O works" for the ornamental. The catalogues issued by him from 1773 to 1789 are exclusively descriptive of art-work only; no mention is made of the useful, except in the form of a meagre postscript on the last page. "The QUEEN'S WARE of MR. WEDGWOOD's manufacture, with various improvements in the table and dessert services, tea equipages, &c., continues to be sold as usual at his warehouse in GREEK STREET, SOHO, and at no other place in London." The title page has "and other useful and ornamental articles," or pieces combining both attributes. Lamps, tea and coffee equipages, flower and root pots, inkstands and other pieces are included: the first with the headline "Various kinds of Lamps and Candelabra, useful and ornamental." His letters to his partner Bentley, upon the question of the division of profits, gives his own ideas of this matter.

"May not usefull ware be comprehended under the simple definition of such vessels as are *made use of at meals*? This appears to me to be the most simple and natural line, and though it does not take in wash-hand basins and bottles, and a few such articles, they are of little consequence, and speak for themselves, nor wo^d this exclude any superb vessels for sideboards, or vases for desserts, as those articles wo^d be rather for show than use."—September 3rd, 1770.

Following Wedgwood's own custom, it is perhaps correct to describe his decorative work as "Old Wedgwood," his useful articles as "Old Wedgwood Ware." When, in 1778, he had perfected his best material, "Jasper," and sent some fine specimens to his London warehouse, he writes to Bentley: "I am getting some boxes made neatly and lined with silk or some fine stuff to keep and shew the tablets in. We should use every means in our power to make our customers believe they are not THE WARE."*

* His partiality and liking for the ornamental work is indicated in a letter of

Veneration for the antique art of Greece, Rome and Etruria held its sway during the whole of the last century with the cultivated and travelled people of Europe. Rome was the Mecca of the tourist—the ruined monuments of the Cæsars their worship. The bric-a-brac dealer supplied him with engraved gems, Etruscan vases, bronzes and marbles, all guaranteed genuine. The photograph being non-existent he brought back books of prints, plaster impressions of the antique gems or modern shell cameos. The Dukes of Bedford, Marlborough, Northumberland, and Portland, Sir Watkin Wynne—many of them Wedgwood's patrons—were forming important collections of antiques. Sir William Hamilton entrusted his superb collection of vases to the British Museum, and, following the example of Count de Caylus, Stuart, Montfaucon, Laurent, Beger, and other experts, illustrated his vases in superb folios. The brothers Adam were designing mansions decorated with the characteristic relief-ornaments inspired by the discoveries at Herculaneum and ancient Etruria. This country was fairly prosperous, ready to encourage art conforming to the current fashion.

Wedgwood's advent in this favourable time was only to be expected. His first essay in antique art was the reproduction of antique gems in cameo or intaglio in the white biscuit or black basalt pottery. For his designs he commenced with the sulphur casts from the originals made by James Tassie, "Compton Street, 2nd door from Greek Street, Soho." This ingenious north-countryman had access to all the best cabinets in Europe, and made so good a use of his opportunities that Raspe's formidable catalogue of his works, published in 1790, numbered 15,800 subjects. Wedgwood's first catalogue appeared in 1773-4. In the description of his cameos, Class I., he says: "The figures are much sharper than those made of glass." Two of a trade—especially when neighbours, sometimes differ. Tassie soon followed with his first catalogue in 1775, arranged on the same plan as Wedgwood's, with this mild retort:

"It must be confessed, that impressions from impressions cannot be so very perfect as if taken from the original gems; but the best judges allow, that they

1769. "Poor Burslem, poor cream colour. They tell me I sacrifice all to Etruria and vases."

convey a much more perfect idea of the merits of the original, than can be given by impressions sharpened by the best modern artist."

These cameo bas-reliefs were made into sets, and arranged in cabinets to illustrate "Egyptian History, Gods and Goddesses, Sacrifices, Philosophers, Poets, Authors, Fabulous Age of the Greeks, &c." Given an intaglio, it is an easy matter to produce the cameo by simply moulding one from the other, as in taking an impression from an engraved seal; the reverse process, intaglio from cameo, also; but this method is but the ordinary casting, and does not allow of undercutting or other finish. Wedgwood applied his cameos to the basalt vases, and in many other ways. Tassie's sulphurs appear to have been only adopted in the early days of this manufacture, for Wedgwood soon obtained permission from his noble patrons to make casts direct from their collections. The perfected material—black basalt—of a hard, dense substance, coming from the fire with a clean and sharp impression, made it a very excellent medium for the cameos. Where the design consisted of a single head or a bold figure, the intaglio was sometimes polished on the lathe; if made in the plain white biscuit it could be coloured blue in the engraved part, or, if a cameo, it could have a coloured surface, adding much to its appearance and quality.

The before-mentioned catalogue of 1773-4, the first of a series, a small 12mo. pamphlet of seventy-three pages, printed on poor paper, "Sold by Cadel in the Strand; Robson, New Bond Street; and Parker, printseller, Cornhill," is of great interest, useful in tracing the progress of Wedgwood's art-work, with his quaint apologies and advice before each Class described. He advises his patrons to have their portraits modelled in wax by Joachim Smith, who proposed to charge three guineas for an original of a size suitable for a ring, seal or bracelets; or five guineas for one from three to five inches in diameter. The original would then be reproduced, in intaglio or cameo, "in black or blue onyxes, not less than ten," at from five to fifteen shillings each.

He then brought out larger bas-relief work, Class II., in the form of medallions and plaques, also in the basalt, of which material he
Wedgwood 16.]

says:—"The large Pieces have the Appearance of *antique bronze*, or, with coloured encaustic grounds, the effect of *large cameos*." This class included reproduction of the well-known Herculaneum figures of Nymphs, Centaurs, and other subjects, from the original painted frescoes, but modelled in relief for this purpose. These, when complete with a fluted frame of the same material, were much used for the centre panels of the wooden wainscot of the time; the frames are made with a recess at the back, to allow for exact fitting. Examples of this work, usually about 12 to 15 inches, exist. Curiously they are never marked with the maker's name, for what reason unknown; for the smaller pieces are not only incised with the subject and the class, but stamped either Wedgwood, or Wedgwood & Bentley, with the catalogue number.

The subjects following, in the 1774 Catalogue, included: Class III.—"Heads of Grecian Statesmen, Poets, &c." IV.—"The Ancient Roman History." V.—"Heads of illustrious Romans, of various sizes." VI.—"The Twelve Cæsars." VII.—"Sequel of Emperors from Nerva to Constantine." VIII.—"The Heads of the Popes, from Dassier." IX.—"Kings of England, from Dassier." X.—"Heads of illustrious Moderns, from Chaucer to the present time." XI.—"Miscellaneous Heads, &c." These were made in the basalt, or white biscuit and intended as sets for cabinets. Some of these cabinets, containing the complete class, are known. They are made in mahogany, often of a pretty Chippendale design, the trays pierced for each medallion.

Class XII.—"Busts, small Statues, Boys, Animals, &c.," is of interest, showing the use of the new material, in much larger work, for other decorative use. The Catalogue explains:—

"The black Composition, having the appearance of *antique bronze*, and so nearly agreeing in Properties with the Basalts of the *Ægyptians*, no substance can be better than this for Busts, Sphinxes, small Statues, &c., and it seems to us to be of great Consequence to preserve as many fine Works of Antiquity and of the present Age as we can, in this Composition; for when all Pictures are faded or rotten, when Bronzes are rusted away, and all the excellent Works in Marble dissolved, then these copies, like the antique Etruscan Vases, will probably remain, and transmit the Works of Genius and the Portraits of illustrious Men to the most distant times.

"Those who duly consider the Influence of the *fine Arts* upon the *human Mind*, will not think it a small Benefit to the World to diffuse their Productions as widely,

and to preserve them as long, as possible; for it is evident multiplying Copies of fine Works in durable Materials, must have the same Effect upon the *Arts* as the Invention of Printing has upon the *Sciences*; by these means the principal productions of both Kinds will be for ever preserved; and most effectually prevent the return of ignorant and barbarous Ages.

“Upon these Considerations, if we receive sufficient Encouragement to support the Expense, we should be glad to extend the Subjects of this Class, and will endeavour to give them all the Perfection in our Power: in the mean Time we hope several of the Articles in the following List will be found to merit Notice of those who have been pleased to honour us with their generous Patronage.”

Class XIII.—“Various kinds of Lamps and Candelabra, useful and ornamental,” were made in “variegated pebble,” the earlier name for crystalline agate, a facsimile of natural stone, and in the black basalt. These pieces are guaranteed to “bear the flame perfectly well.” Class XIV.—“Teapots, Cups and Saucers,” also in the basalt, but painted with Etruscan and Greek borders and ornaments in colour. Class XV.—“Flower-pots of various kinds.” With Class XVI.—we come to the well-known “Ornamental Vases of antique forms in a composition of Terra-cotta, resembling Agate, Jasper, Porphyry, and other variegated Stones, of the vitrescent or crystalline kind.” As Wedgwood explains, they were adapted for the ornament of Chimney-pieces, Cabinets, Bookcases, &c., and are generally sold in pairs or sets of three, five, or seven pieces. The earliest known examples of this kind are simply made of the ordinary Queen’s ware in material, roughly coloured by hand and glazed, with gilt handles and lines. The improved vases in the harder material were better in form and finish, and much better fired: a very durable pottery indeed, except that the gold is partly worn from the handles, existing specimens are now as bright as when sent out by Josiah. The next class, XVII.—“Antique vases of Black Porcelain or artificial Basalts, highly finished, with Bas-relief ornaments,” are allied to those of Class XVI only in form. Wedgwood, satisfied with their excellence, had no hesitation in praising them, as follows:—

“Of this species of Vases we have a great variety of Forms; the Sizes from three to four inches high to more than two Feet. From all the Specimens we have seen, and the Observations of others, we have reason to conclude that there are not any Vases of Porcelain, Marble, or Bronze, either ancient or modern, so *highly finished*, and *sharp in their Ornaments*, as these black Vases; and on this Account, together with the Precision of their Outlines and Simplicity of their antique Forms, they have had

the Honour of being highly and frequently recommended by many of the Connoisseurs in Europe; and of being placed amongst the finest Productions of the Age, in the Palaces and Cabinets of Princes."

Wedgwood's words are not overpraise. These vases are well known and admired in this day, as when first issued. In their place, they have as good an effect as bronzes, whether antique or modern. For some reason, during the last few years, the demand for black pieces has never equalled that for the other tints—colour, rather than form, having the first consideration. The black pieces can still be obtained at a very moderate outlay, and they certainly deserve more attention, for in any scheme of decoration black has great power. The colour of these vases has variety, ranging from a deep black to a brown tone. For perfection of form, the later work of Wedgwood equalled the basalt, but there is a certain and not easily defined charm and attraction in these vases. When the popular taste runs in the direction of perfect form rather than brightness of colour, the basalt pieces will be more difficult to obtain.

From the basalt vases with ornaments in relief the next development was vases and other pieces in the same body, decorated with Etruscan and Greek ornaments in enamel colours; Class XVIII. These soon gave place to an improved method of decoration, and perhaps more artistic finish; Class XIX.—"Vases, Ewers, &c., ornamented with encaustic paintings," explained as follows:—

"When the Proprietors of this Manufactory carefully inspected some original Etruscan Vases (shewn them by his Grace the Duke of Northumberland) with a *View of imitating them*, it was the general Sense of all the Connoisseurs and Antiquaries who spoke on this Subject, that the *Art was lost*; and afterwards, when Sir William Hamilton's Book was published, and, with a truly liberal Spirit, presented to them by Sir Watkin Williams Wynn, this Sentiment was not only confirmed, but such a Description given of the Difficulties of the Art itself, as was sufficient to damp all hopes of Success, in attempting to revive it: but the Proprietors had happily made a considerable Progress in their Discovery before they read this discouraging Account; being set to work by some Proof Sheets of Sir William Hamilton's Book, put into the Hands of Mr. Wedgwood by Lord Cathcart; and having carefully inspected the above mentioned, and some other Collections of Etruscan Vases, that were in *England*; as well as perused with Attention all that the late illustrious Count *Caylus* had written upon Etruscan Antiquities.

"When the Manufacturers had carefully examined the original Etruscan Vases, they were convinced that the Colours of the Figures could not be successfully imitated with *Enamel*; and that their Success in attempting to revive this lost Art would chiefly depend upon the Discovery of a new kind of *enamel Colours*, to be made upon *other Principles*, and have *Effects* essentially different from those that were in Use, and are of the Nature of Glass: the Etruscan Colours being without *any glossy Lustre*.

"In Consequence of this Observation, and by a great Variety of Experiments, this Discovery has been made, and a set of *Encaustic Colours invented*, not only sufficient completely to imitate the Paintings upon the Etruscan Vases but to *do much more*; to give to the Beauty of Design, the Advantages of Light and Shade in various Colours; and to render Paintings durable without the Defect of a varnished or glassy Surface. An object earnestly desired by Persons of critical Taste in all Ages, and in modern Times, without Success. . . . We thought it necessary to give this short History and the Description of an Art which is *new to the Public*, and which we hope will appear, by the suitable Application of it, to merit their Attention: but a better Idea of it, than can be convey'd in Words, may be formed by those who please to examine the specimens of this Art that belongs to this and the following Class."

The following (Class XX.) is simply the same process applied to Tablets for Chimney Pieces and Pictures for Cabinets (medallions), painted upon flat slabs of basalts. When the new process of encaustic, superseding the enamel colours, was complete, Wedgwood took out a patent for it, with full specification of the composition of the colours and the method of applying them. The designs upon this class of work were avowedly taken from Sir William Hamilton's and other illustrated books upon the subject. An unexpected result soon followed. Palmer, a clever scheming potter, of Hanley, set to work to copy the new Etruscan vases, so soon as material could be found to imitate; and of course sold at a lower price than the Great Newport Street quotation. Wedgwood was advised to proceed against the imitator; but—learning that Palmer disputed his patent and would plead that he had used encaustic enamels, without a vitreous glassy surface, before the specification was published; did not know what else he might plead, but must be prepared for anything—he thought it best to arrange some terms with Palmer and abandon the patent.

Upon this matter of piracy and imitation Miss Meteyard has much to say, but the fact may be that Wedgwood was more frightened than hurt. These piracies could not have been extensive: it may have been
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only a threat, never carried out. If the forgeries were executed, some would now be in existence as evidence.

It is rather singular that genuine examples of Wedgwood's encaustic work of this period are very rare. Excepting the vases of the first days' throwing at Etruria, 1769, still in the Wedgwood family; a vase to the memory of Henry Earle, dated 1774—illustrated on Plate XVIII., and perhaps three other smaller vases, are all the writer has met with in a quarter of a century: *i.e.* all he could be certain belonged to this period. Encaustic painting was revived during the Wedgwood and Bentley period, after Wedgwood's death, and again about 1825. Some of these pieces are fairly good, but none equal those of 1776.

From the foregoing we see that to antique form, design and ornament, was Wedgwood indebted for inspiration in his earlier work, but in strict truth only the Etruscan class can be described as reproductions. The black basalt vases, with bas-reliefs and ornaments; the variegated agate, and others; were entirely his own form, design and conception—non-existent in any known relics of antiquity.

Old Wedgwood belongs to two periods: the earlier time of essay and invention, dating from the perfection of the black basalt to the complete process of encaustic painting. The second period from the invention of the "Jasper" to the close of Wedgwood's life. This valuable new material—Jasper, endowed him with the enormous advantage of a "solid" coloured ground or field for his bas-reliefs, but this beneficial gain did not rest alone, more attention was given to the question of design and harmony. Flaxman, by devoting himself to Wedgwood's service, created a new era of artistic work. Combinations of colour, new methods of dealing with the reliefs and other processes adding to value of the work were thought out and adopted; methods impossible with the earlier materials. In a letter to Erasmus Darwin (1789), he gives this account of his decorative work:—

"I only pretend to have attempted to copy the antique forms, *but not with absolute servility*. I have endeavoured to preserve the style and spirit, or, if you please, the elegant simplicity of antique forms, and so doing to introduce all the

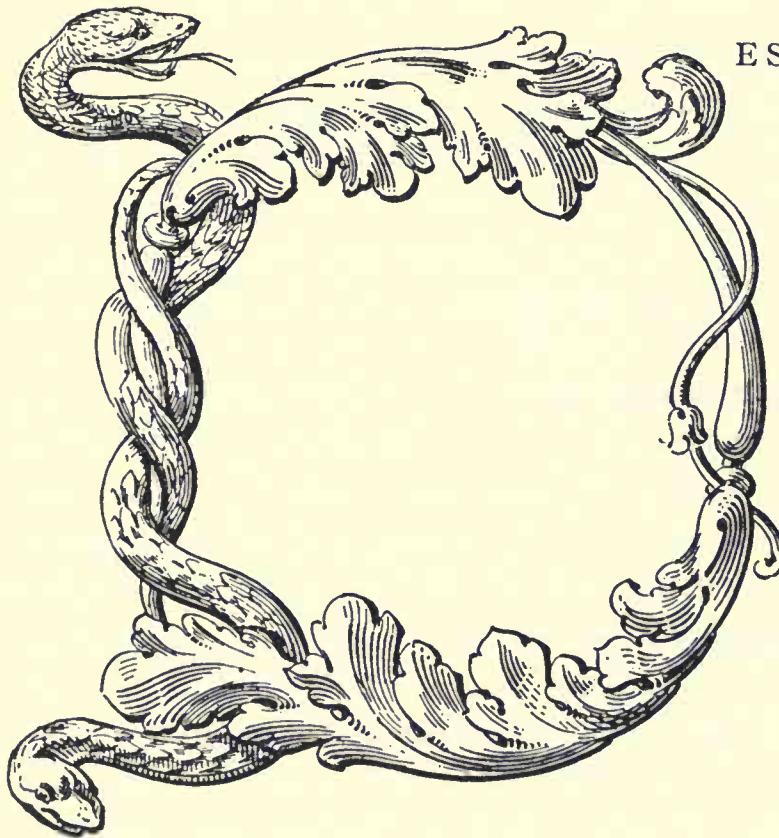
variety I was able, and this, Sir Wm. Hamilton assures me, I may venture to do, and that it is the true way of copying the antique. You ask, 'Was anything of consequence done in the cameo or medallion kind before you?' In real stones, and in the imitation of real stones in paste, or soft coloured glass, much has formerly been done; witness the Portland Vase, and numberless pieces of inferior note. Basso-relievos of various sizes have likewise been made of a warm brown earth of one colour. But of the improved kind of two or more colours, and a true porcelain texture, none were made by the ancients, or attempted by the moderns, that I ever heard of, till some of them began to copy my Jasper cameos."

The record of many celebrated potteries teaches us that, in a comparatively short period, and during the life of the founder, the manufactory has descended from its complete mastery of material and perfection of work to degradation; from original work of beauty and interest to the constant repetition of some once favourite pattern or style. A reproduction may be accepted as a copy, and a substitute for a costly original, but when repeated wholesale it loses its first value. Old Wedgwood shows no such decline: it was a constant advance from Josiah's first efforts in 1769, to the end in 1795. In this quarter of a century the work of one year would be improved the following one; the design first accepted giving way to one by a better artist. Material that would have satisfied another manufactory for all time was continually being changed for other bodies proved to be more satisfactory. If by accident, in the firing or some other cause, any work was defective, it was not sent out to damage the reputation of the firm. Any new departure by home or foreign rivals seemed only to have the effect of stimulating Wedgwood to further successes. Classic art ruled over Europe for over a century. We may yet see its renaissance. When the dawn comes, may it be illustrated, not in the spirit of its last phase—the first Empire period—but by artists and producers with the genius and energy of Flaxman and Wedgwood.

CHAPTER IV.

DESIGNERS, MODELLERS, AND OTHER ARTISTS EMPLOYED BY OR ASSISTING JOSIAH WEDGWOOD.

... "the divine
Insanity of noble minds,
That never falters nor abates,
But labours and endures and waits,
Till all that it foresees it finds,
Or what it cannot find creates."



DESIGN, experiment, or essay, invariably have an important place in the master potter's scheme of labour. The essential and necessary parts of any reproduction are of greater importance where such product is intended for a decorative or ornamental purpose. The form or outline, relief or painted surface have to be considered—the subsequent anxieties of the fire, with all its risks of unequal con-

traction, changes in the colour or glaze, and other unexpected mishaps have to be endured. Accidental effects, often valuable to the artist, are rarely of benefit to the worker in ceramics.

Wedgwood, like Palissy, had to invent and discover by continual experiment not only the suitable clay, but all acquired colours, enamels, *Wedgwood 21.*

and glazes, with but little assistance from tradition or record, for the early potters always worked in secret when experimenting—recording his quantities and method in some form of cypher that none but himself could read. Wedgwood had the advantage of the martyr of Saintes in his early training as a potter, and the greater benefit of living in a more tolerant age and country. Both men had to face the inevitable difficulties of their pursuit, but the English potter was never compelled to burn his tables and chairs as fuel for his furnace, nor was he rated as a lunatic by his neighbours. He knew also in what direction his experiments should be directed, and, to some extent, the path it was prudent to avoid.

Any comparison between the two great potters, of two different periods, cannot fairly be continued. Their aims differed, although both were ambitious to create what was non-existent. Palissy, admiring the enamelled pottery of the Urbino school, desired to create similar pieces with reliefs of reptiles, fishes, shells and plants he had studied so well—to depict them with natural truth of form and colour. Wedgwood, working in the manner of the chaste forms of Greek and Roman art, aimed to create in his own material and colour an entirely new and original art. His early Etruscan vases were certainly copied and inspired from engraved illustrations of the antique, but they were not actual reproductions, for in every instance he departed from the original. Palissy's rustic work was limited to large dishes and plates for the *dressoir*, not for every day use, a few vases and other decorated pieces. He did not appeal to the world as Wedgwood did with his Queen's ware.

It is evident Wedgwood never, from his early time, contemplated making solely from his own designs. He was not even satisfied with the best help that could be obtained in his district. The large towns, London, Bristol, and Birmingham, were searched by his agents for available talent to migrate to Etruria. Early in 1758, the afterwards celebrated John Bacon was one of his modellers. It was soon found that a clever painter or modeller could be hired, but to make him effective and able to design up to the master's ideas he must be trained. We hear in 1769 of a

Wedgwood and Bentley School of Art, when he writes to his partner in London :—

“What has become of yr scheme of taking in girls to paint. * * You observe very justly that few hands can be got to paint flowers the style we want them I may add, nor any other work we do, *we must make them* There is no other way. We have stepped forward beyond the other manufactures & must be content to train up hands to suit our purpose. Where amongst our potters could I get a complete Vase maker? Nay I could not get a hand through the whole pottery (district) to make a table plate without training them up for that purpose, you must be content to train up such Painters as offer to you, & not turn them adrift because they cannot immediately form their hands to our new style; which if you consider what they have been doing all their life we ought not to expect of them * * a *waking notion* haunts me very much of late which is the begining a regular drawing & modeling school to train up artists for ourselves. I wo^d pick up some likely Boys of about twelve years old & take them apprentice till they are twenty or twenty-one & set them to drawing & when they had made some tolerable proficiency they should practice with outlines of figures upon Vases which I wo^d send you to be filled up. We would make outlines w^{ch} w^d bear carriage & these might tend to facilitate your doing a quantity of the Patent Vases* & when you wanted any hands we could draft them out of this school. The paintings from these vases are from W & B's school—so it may be s^d. 1000 years hence.”

The provincial towns at this period of peace and prosperity were giving some attention to the study of literature, art, and science. The subscription library—the literary and philosophical institution—the book club—the academy of art, and other kindred societies, were organized in many of the larger centres of population. Some of these societies may have been of a social or festive character; others included a few earnest enthusiasts, whose influence and example did not end with the society they fostered. Liverpool, at the time when, owing to the state of the roads, passengers were compelled to ride on horseback to Warrington to connect with the stage coach for London, possessed a public library afterwards distinguished as being the first public circulating library in Europe. Liverpool appears to have had an Academy of Art from about the year 1780. Mr. Mayer, in his memoir of Roscoe, says, “We find a little band of lovers of art, who had caught the inspiration of the gifted Roscoe, forming themselves into a society for ‘the promotion and encouragement of art.’ It was in 1783, by this

* Vases in the black basalt body, with figures painted in encaustic colours.

young society, that Liverpool was first taught that possession of mere wealth is not the only means of happiness, but that there is something beyond it which must be attained before we arrive at either greatness or true enjoyment of life—the cultivation of the intellect and taste." In 1784 the society held its first exhibition of pictures in the house of William Roscoe, Rodney Street; the catalogue numbering 175 pictures and drawings, thirty-five pieces of sculpture, bas-reliefs, and busts.

Glasgow, in 1756, by the munificence of the two brothers Robert and Andrew Foulis, the celebrated printers, had its Academy of Art for the instruction of young students in painting and sculpture. The two brothers spared no expense in their enterprise, purchasing costly works of art, and engaging foreign artists of repute as teachers. Unfortunately, the resources of these two benevolent men were not equal to the never ending liabilities of an art academy; in the end they were both ruined, the academy was broken up, the works of art sold in London. James Tassie the celebrated modeller, and other artists of the future, received their art-training in this academy. These last-century institutions were in all cases the outcome of private enterprise, without municipal or other assistance.

The mere catalogue of the names of the army of artists employed by or associated with Wedgwood is a lengthy one. Miss Meteyard and his biographers mention no less than forty-eight modellers and twenty-three painters. Some of these artists, afterwards in the first rank of their profession, were glad as students to accept commissions from manufacturers or producers, others growing up with and making designs for Wedgwood until the end. The list of modellers include the names of William Adams, who afterwards made jasper in the Wedgwood manner; the brothers James and Robert Adam, builders of the Adelphi; Angelini (Rome), John Bacon, — Boot, Lady Diana Beauclerk, Miss Crewe, Cades (Rome), John Cheese, Coade, Clay, John Coward, Dalmazzoni (Rome), J. Devaere, Dovoto, Fratoddi (Rome), John Flaxman, Grant, Hoskins, Hollingshead, W. Hackwood, Mrs. Landre, John Charles Lochée, Le Brun, Manzolini (Rome), Mangiarotti (Rome), Pacetti (Rome), Pingo, Robert Pollard, Theodore Parker, Louis François Roubiliac, Aaron Steel, Joachim

Smith, P. Stephen, Stringer, G. T. Stubbs, James Tassie, William Tassie, Tebo, Lady Templeton, William Turner, Voyez, Webber, Richard Westmacott, James Wyatt, E. Watson. The list of painters and designers include:—Barnett, Bakewell, Barret, Burdett, Cooper, Chubbard, Darling, Denby, Egginton, Miss Glisson, Grew, Thomas Glover, I. Simon, Simcock, Sadler, Spilsbury, Thomas Stothard, Shaw, Christopher Taylor,* Catharine Wilcox, Mrs. Wright, Ralph Unwin. These names are taken from those mentioned in Wedgwood's letters and memoranda, and the list cannot, of course, be considered complete. Of the first designers relied upon by Wedgwood, Tassie supplied the earliest models from the antique.

Tassie. James Tassie, the talented sculptor and modeller, was born at Pollokshaws, near Glasgow, in 1735; his family, long domiciled in that locality, coming originally, according to tradition, from Italy. If the legend can be trusted, it may have some bearing upon his taste or predilection for art. His ancestors had been tanners, skinners, glovers, and leather workers in his native town for some generations. James, in his early days, worked as a stonemason, and must then have been more than an ordinary mason, for the family tombstone in Eastwood Church is said to be the work of his chisel. While on a visit to Glasgow fair he chanced to see the collection of pictures formed by the enlightened and liberal brothers Foulis in connection with their Academy of Art. Fired with enthusiasm to practice, or at least to study, art, he enrolled himself as a student. Modelling and its kindred crafts were taught in the school as well as painting, and young Tassie devoted himself to its study until he was fairly proficient. After completing his course, he, in 1763, removed to Dublin to follow the profession of sculptor and modeller. He then soon made the acquaintance of Dr. Henry Quin, the distinguished connoisseur. The Doctor had been employing his leisure time in casting gems, and reproducing facsimile copies in enamel, with so much success that it is recorded he managed to puzzle the owner of a valuable antique, who mistook the copy for the original. Dr. Quin,

* In the dining-room of the quaint hotel, "Tête d'or," at Ypres, is a large wall-clock, painted and gilt, signed "X'topher Taylor, London, 1773."

finding that Tassie had some skill—a natural taste for art, and a trustworthy character, promptly engaged him as an assistant. Master and servant studying and working amicably together, managed jointly to invent a white enamel composition or vitreous paste adapted to their required purpose. Tassie in after life gratefully acknowledged Dr. Quin's many kind services and help. By continual perseverance and industry, he at this time made many excellent reproductions, and by 1766 was so far proficient that his kind patron advised him to remove to London. This was done, and we soon hear of his success as winning a prize offered by the Society of Arts for the best impressions of gems in coloured glass-paste. His reproductions of gems from the antique were, at this period, superior to anything of the kind hitherto produced; indeed, they may be said to approach nearer to the original than any reproductions made since his time. For their sharpness, density, correct relief or intaglio, the variety of colour in his paste—imitating exactly the translucent or opaque character of the natural stone or shell of the original—the cutting and polishing of the complete gem, prove him to have been an excellent chemist, artist, and craftsman. Pichler, the gem engraver, having taken a mould from the original Barberini Vase, while in the possession of the Roman family, sent this mould to Byres the antiquary, who commissioned Tassie to make casts from it. These he executed in some variety of gummed plaster, the moulds being afterwards destroyed. These casts are of great value, and are esteemed as faithful reproductions of the rare original as when first discovered.* Tassie's gems appear to have had a very large sale all over Europe. The Empress Catharine II. of Russia, with her usual liberality in art matters, ordered from him a complete cabinet of all he had made. He had permission to copy originals in the cabinets of many noble collectors; his first catalogue of his work, issued in 1775, numbers 3105 examples. In 1791, Professor Raspe made a complete catalogue of all his work, in two volumes, with alternate pages in English

* An excellent “trial” or essay of the Portland Vase, relieved by colour and shading—bearing the tool marks of the modeller, is in the collection of Godfrey Wedgwood, Esq. This was taken from Josiah's original mould at Etruria during the progress of the historic “first fifty.”

and French, enumerating over 15,000 separate subjects. But admirable in every way as are Tassie's gems, his portraits of the living men of his time have greater interest. As works of art they will always be esteemed and treasured. These portraits were modelled by himself in wax from the life, and reproduced in his opaque glass-paste—some examples representing ivory, marble, and other natural surfaces. His first method was to make a cast from his wax model in his vitreous paste, fixing this to a field of glass, afterwards he managed to complete the relief-portrait and field in one piece of solid enamel, giving to it the effect of a bas-relief in marble or ivory. It would appear he commenced this class of work about 1767; exhibiting both at the rooms of the Society of Arts and at the Royal Academy. His portraits have an additional value from usually being inscribed with the name of the person represented, with that of the locality, the date, and the artist's signature, *e.g.* "SIR WILL. FORBES OF PITSLIGO BARONET 1791. *Tassie F.*", thus saving the future student or antiquary much trouble or confusion in identifying. In addition to his own admirable portraits, he reproduced from originals designed by Lochée, Burch, and others, when these artists or their patrons desired their medallions to be completed in a substance more durable than wax. Tassie lived first at Great Newport Street, afterwards at Compton Street, Soho, and finally at Leicester "fields." He ended his useful life in 1799. His nephew, William Tassie, born 1777, inherited his business, and continued it on similar lines, adding to his uncle's collection. He also modelled portraits from life and other sources, but did not inherit his uncle's genius. William Tassie continued the occupation up to the year 1840, retiring to 8, Upper Phillimore Place, Kensington, where he died in 1860.

We know of the connection between Tassie and Wedgwood. When the latter commenced the reproduction of antique art in basalte and other bodies Tassie was doing the same in glass-paste, and he found, ready to his hand, some of the casts and models he was then in search of. Tassie's early medallions were in opaque white, his coloured pastes being of later date. Wedgwood at this period produced his medallions only in black, white, or terra-cotta biscuit. Tassie's first bill to Wedgwood is dated 1769 for seventy impressions in sulphur at twopence each, and two

enamels, two shillings ! This connection lasted for some years, more or less amicably. It was not to be expected that Tassie would continue to furnish original designs for a rival in business. There was a little friction over an unfortunate paragraph in Wedgwood's catalogue of 1779, probably written by Bentley, proclaiming that *their* impressions of antique gems in clay were superior to *other* imitations made in glass, &c. It may be this difficulty was smoothed over, for Wedgwood afterwards wrote of Tassie as "an admirable artist and an honourable man, whom it is a credit to emulate, although his seals are not so good as mine." Probably he meant the basalt seals made at Etruria were more durable than Tassie's glass-paste. In the early period of the Wedgwood portrait medallions many of the original designs were made by Tassie and reproduced in basalt and terra-cotta at Etruria. This connection would appear to have ended, or nearly so, with the advent of Flaxman and the other modellers working direct for Wedgwood, who was also soon enabled to take impressions from original gems, in his patron's cabinets, for himself, and with the help of the best designers he could procure to make a new departure in classic art. It is yet a curious fact that the reverse system was afterwards followed, to some extent by the nephew, William Tassie, who at some time copied several of Wedgwood's medallions. At the sale of the collection left by William Tassie, April 20th, 1882, by Christie, Manson, & Woods, there were included thirty-nine lots of old Wedgwood plaques, portraits, and medallions. The writer, who catalogued all, found that every piece of Wedgwood had been covered with some kind of red-coloured grease for the purpose of moulding from. Moreover, he found reproductions of the Wedgwood medallions made in glass-paste. The portrait of Pitt; the Four Seasons, by Flaxman; the Farnese Hercules, a philosopher reading, and others, were all sold with the collection. A biography of the Tassies has long been wanted. One is now completed. "James and William Tassie,"* a biographical and critical sketch, with a catalogue of their portrait medallions of modern personages : by John M.

* To this biography of the Tassies I am indebted for much information. The genial young author of this, the only manual upon the life and labours of the two Tassies, died a few weeks after the book was published, 1894.

Gray, F.S.A., SCOT., Curator of the Scottish National Portrait Gallery.
Edinburgh : W. G. Patterson.

There is yet to recount a still greater genius, who was afterwards Wedgwood's chief designer—often credited with the design of everything produced at Etruria—Flaxman.

John Flaxman, R.A., the celebrated sculptor, was born in Flaxman. the City of York, in 1755. His father was by profession a sculptor and modeller, who worked for Roubiliac, Scheemaker, and others. The father removed to London the year of his son's birth, residing in New Street, Covent Garden. Young Flaxman, from a child cultivated his talent for designing, especially in the direction of antique art. He studied at the Royal Academy, gaining their silver medal in 1769. "To Mr. John Flaxman, jun., for a model of an Academy figure." He also exhibited his designs in competition for prizes offered by the Society of Arts, with such success that he won the society's gold "pallett," inscribed "Given to Mr. John Flaxman, aged 13, New Street, Covent Garden, for model in clay. Class 100. 1769." He won the same decoration the following year. "John Flaxman, aged 14 years. First premium for a basso-relievo in clay. Class 120. 1770." He was first introduced to Wedgwood in January, 1775, for in reply to Bentley at that date, he says: "I am glad you have met with a Modeller, & that Flaxman is so valuable an Artist. Perhaps Flaxman can model you a good Tablet for a chimney-piece—you know we have not one of a proper size. It should be modelled upon a piece of ground glass or marble, & you may allow an inch at 8 for shrinking. I need not tell you that the figures should be open, & managed properly for a coloured ground." His first bill to Wedgwood and Bentley represents work done for the firm in March and April, 1775, £15. 9s 3d, less a contra account for "2 statues and 6 cups and saucers, £2. 10s 6d." This modest and valuable record includes "a pair of Vases, one with a Satyr, the other with a Triton handle, £3. 3s."* These are the celebrated Wine and Water vases, and the only positive evidence that Flaxman ever designed vases for Wedgwood. The Nine Muses, small model, 10s 6d

* Illustrated. Plates XXVI and XXVII.

each ; four basso-relievos, of the Seasons, £2. 2s ; Jupiter, Juno, Minerva, Justice, and Hope, each at 10s 6d. We next hear of him as being engaged upon portraits of Sir Joseph Banks and Dr. Solander. From this date to 1787 Flaxman, in addition to his private commissions for sculpture and monumental work, supplied Wedgwood and Bentley with models for their finest plaques, medallions, and portraits, regardless of the current studio opinion that he was "degrading" his noble profession by working for Wedgwood. Flaxman married Miss Anne Denman, and in the opinion of Sir Joshua Reynolds "ruined himself as an artist." Flaxman lived at No. 27, Wardour Street, from 1781 to 1787 ; he was appointed parish officer and collector of the rates ! He went to Italy in 1787, and remained there for seven years. While in Rome, he designed the fine series of illustrations to Homer, *Æschylus*, and *Dante*. He, still working for Wedgwood, overlooked and directed the Roman artists, Dalmazzoni, Pacetti, and others, who were at the same time designing for Etruria. He was elected A.R.A. in 1797, and Professor of Sculpture in 1810. The monuments to Reynolds, Nelson, and Howe, in St. Paul's, Lord Mansfield, in Westminster Abbey, are by him, and our cathedrals and churches contain many memorial tablets or tombs, the work of his hand. For some years he furnished Rundell and Bridge, the silversmiths, with classic designs for silver plate ; his "Shield of Achilles" being one of the most important. The Flaxman Hall at University College, in Gower Street, contains some of his finest sculpture, drawings, and sketches. Flaxman died in 1826, and was buried in the Church of St. Giles-in-the-Fields. His epitaph is but simple truth : "John Flaxman, R.A., P.S., whose mortal life was a constant preparation for a blessed immortality : his angelic spirit returned to the Divine Giver on the 7th of December, 1826." Allan Cunningham, in his "Lives of the British Sculptors," has the following interesting account of his death : "The winter had set in, and as he was never a very early mover, a stranger found him rising one morning when he called about nine o'clock. 'Sir,' said the visitant, presenting a book as he spoke, 'this work was sent to me by the author, an Italian artist, to present to you, and at the same time to apologise for its extraordinary dedication. In truth, Sir, it was so generally believed throughout Italy that you were dead, that my friend determined to shew the world how much he esteemed your genius, and having

this book ready for publication, he has inscribed it '*Al ombra di Flaxman.*' No sooner was the book published than the story of your death was contradicted, and the author, affected by his mistake, which nevertheless he rejoices at, begs you will receive his work and apology." Flaxman smiled, and accepted the volume with unaffected modesty, and mentioned the circumstance, as curious, to his own family and some of his friends. This occurred on Saturday the 2nd of December, when he was well and cheerful; the next day he was taken suddenly ill with cold, and on the 7th he was dead. Flaxman's amiable and charitable disposition—qualities not always allied with genius—endeared him to his many friends, at home and abroad. That he was ever ready to help those in difficulties, not forgetful of past favours to himself, is confirmed by his letter to his friend Hayley, the poet, now in the writer's possession.

" 28th of Jan 1815.

" Buckingham Street Fitzroy Square

" Dear & kind Friend,

" I am very much concerned for the abrupt termination of your treaty with Captain Quantock & much more so that circumstances obliged you to enter into any treaty of that kind for purposes which cannot communicate satisfaction to any of the parties engaged, however as such is the case it is better to look to the remedy than to the misfortune, towards which I shall be happy to lend you 200£ in the course of three weeks towards the sum you wish to raise, which perhaps you may complete by the assistance of other friends—or at least I hope that sum may diminish the number of Fields you intend to sell & I am sure you cannot esteem my offer as any favor when you consider the many Hundred pounds worth of employment your friendship & recommendation has given me, the money shall be paid within the appointed time to any house in London or sent to the Chichester Bank according to your instructions—My dear Wife continues in this severe weather tender & incapable of exertion—but thank God she is as well as she is, & for all other Mercies! My wife & sisters unite in love & best wishes with Dear & kind Friend

" Your ever obliged & affectionate

" John Flaxman.

" William Hayley, Esq^r

" Felfham, Chichester, Sussex."

The great Italian sculptor, Canova, said of him:—" You come to Rome to admire my works, while you possess in Flaxman an artist whose

designs excel in classical grace all that I am acquainted with in modern art." Portraits of him exist in Wedgwood, but are not equal to the terra-cotta by himself in the South Kensington Museum and the replica in the Propert collection. His portrait by Romney is in the National



*Mr. Wedgwood presents his compliments to Mr. Chapman
& has the honor to present her with the portrait of
the first artist of the age which from her knowledge
of his many other good qualities he flatters him self
will be favorably received*

Yours &c Sunday morning.

Portrait Gallery. Another of him, by John Jackson, R.A., has been described as one of the finest portraits of the English school. The sketch in water colours, given above, is also by Jackson, and may have been a study for the larger picture. The portrait and its accompanying letter are in the collection of Jeffrey Whitehead, Esq.

When Wedgwood commenced his decorative work he had no lack of clever practical potters, capable of carrying out the novel ideas of their master; but for designers he had to go further afield. Two men stand out prominently, even among the other celebrities—James Tassie for the early period—John Flaxman for the later and more important era. To the list of modellers should be added the name of Wedgwood himself. He is said to have designed the graceful group of three seated females, found upon the lamp (Plate XXVIII), and the covers upon some of his vases. Of his own work, he says, speaking of the bust of Virgil, "Having gone as far as I could by way of precept, I this morning resumed my old employment, took the modelling tools into my own hands and made one side of the head pretty near like the gem, and am to take another stroke at him this afternoon."

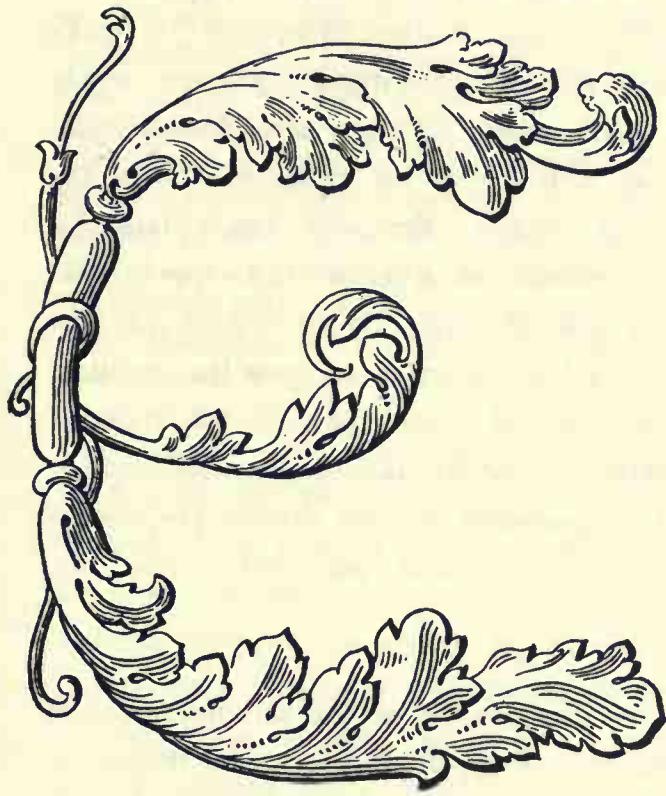
The original design, even when made by the hands of an artist of repute, did not always satisfy the great potter. It might be of merit and in every way excellent, but was not adapted for reproduction in clay. He objects to Stephan's model of the "Conquered Province" as infinitely short of the exquisite original—the drapery hard and unfinished—the faces those of "common mortals of the lower class"—the face of the chief figure crooked, he fears that nothing can be done at Etruria to improve it. Does not wish this said to Mr. Stephan, "but it is the naked truth, and you may clothe her in silk or serge as you find it more expedient."

The Continental potter of the last century had advantages and help denied to his English brother. His government, recognizing the national importance of the manufacture of pottery and porcelain, aided the potter and fostered his efforts—protected him by heavy import duties upon ware made by his foreign rivals—encouraged artists in the designs for his use, and collected the ceramics of other countries in museums for his guidance. The English potter, in common with other producers, had then to trust to himself, and as he lived to please so had he to please to live.

CHAPTER V.

THE CLAY AND OTHER MATERIALS USED BY WEDGWOOD.

*"This clay well mixed with marl and sand,
Follows the motion of my hand;
For some must follow, and some command,
Though all are made of clay!"*



ARTHENWARE, in every variety for domestic and general use, had been a staple manufacture of Staffordshire for centuries, chiefly in the district round Burslem. The never-failing beds of good native clay, an ample water supply, wood for fuel and many other advantages favoured the industry.

The natural clay, as dug, with but little preparation other than the required tempering for the thrower's use, sufficed for the potter's wants until nearly the end of the seventeenth century.

Any advance or improvement was confined to the upper surface only, the glaze, an inlay of colour, or slip decoration: the underlying material remaining as before.

The process of manufacturing grey and brown salt-glazed stoneware was introduced into England, at Fulham, by John Dwight, about 1671. Delft, a coarse earthenware glazed with the white oxide of tin, and decorated in the style of Chinese porcelain, was brought into Holland from Italy, and by the Dutch potters to England. Available evidence from dated pieces and other sources will not warrant any exact time being given for its production here. It was certainly made at Lambeth in the seventeenth century,

Wedgwood 27.]

the earliest known piece bearing the date 1631. Bristol, Liverpool, and Staffordshire followed in the wake, the extensive importation of Delft from Holland compelling our potters to compete in its production.

The white salt-glazed stoneware of Staffordshire, 1690-1780, is considered by Professor Church, in his excellent handbook to English earthenware, to be a later but independent development of Dwight's Fulham stoneware. When the Dutch traders imported into Europe the fine red stoneware of Japan, the Dutch and German potters attempted to make something equal but without success, for their countries could not supply the required quality of clay. The old Roman potter got over this difficulty in his so-called Samian ware by an extra glaze of deep red upon the material which formed the body of his vessels. Excellent clay, suitable for producing the fine red Japan ware, existed in England, and especially in Staffordshire, but the English potter was not the first to use it for that purpose. The two brothers Elers, from Nuremburg, found out the excellent quality of the Staffordshire clay, and settled, about 1688, in the secluded locality of Bradwell Wood, near Burslem; where they commenced making red Japan ware, with the then novel processes of the careful preparation of the native material to a uniform degree of fineness, and other manipulation hitherto neglected by the local potters.

To the Elers we may credit the introduction of the salt-glaze process into the district, thus adding to and increasing the prosperity of thousands. Their work was carried on with extraordinary precautions to prevent their trade secrets being discovered. These devices only stimulated curiosity, and in the end their methods were disclosed to Astbury, a local potter who had obtained work in their pottery as an alleged imbecile. Astbury made very good use of his knowledge gained by treachery, for he was afterwards one of Staffordshire's most enterprising and ingenious potters, inventing and perfecting many hitherto unknown systems of potting, glazing, and decoration, and proved to be a formidable rival to the German potters.

Wedgwood, in 1777, made for Paul Elers, the son, a medallion portrait of his father, who wished it to be inscribed "*Johannes Phillipus Elers,*

plastics Britannicæ, Inventor," but Josiah declined, and thus comments upon the words :—

"This inscription, if I understand it, conveys a falsehood & can therefore do no honour to the memory of his father, who was not the *inventor*, but the improver of the art of Pottery in Britain, if there be any difference between *inventing* & *improving* an art. * * * The improvements Mr. Elers made in our manufactory were precisely these—Glazing our common clays with salt which produc'd Pot d'Grey or stoneware and this, after they had left the country was improv'd into white stoneware by using the white pipe clay instead of the common clay of this neighbourhood & mixing it with Flint-stones calcined & reduced into a fine powder. * * * The next improvement introduced by Mr. E. was the refining our common red clay by sifting & making it into Tea & Coffee ware in imitation of the Chinese Red Porcelain, by casting it in plaster moulds, & turning it on the outside upon Lathes, & ornamenting it with the tea branch in relief, in imitation of the Chinese manner of ornamenting this ware—for these improvements & very great ones they were for the time, we are indebted to the very ingenious Messrs. Elers's, & I shall gladly contribute all in my power to honor their memories, & transmit to posterity the knowledge of the obligations we owe them, but the sum total certainly does not amount *To inventing the art of pottery in Britain*. And I think it would be injuring their memories to assert so much, for which I may quote the old adage—Grasp at all, & lose all."

Leaving out the many improved bodies and processes used by Wedgwood for his useful pottery and Queen's ware from 1750 to 1763—methods soon adopted by every potter in Europe—it is interesting to note how every district in Great Britain, America, Australia, and other countries was searched by his agents for all kinds of clay or potting material. Spar and clay were brought from Pensacola, in Florida; Aroyee, in the Cherokee country, three hundred miles from Charleston, was explored by an agent named Griffiths for a supply of porcelain clay. Captains of vessels were advised and encouraged to bring home samples of clay from ports in North and South America, his minute instructions being :—

"It must be got as clean from soil or any heterogenous* matter as if it was to be eat & put into good casks or boxes, & if they were to get several parcels at different *depths* & put them in separate casks, properly numbered, I could by that means easily ascertain what depth of the mine is best for our purpose, as it is very probable that there is a great difference in that respect, if the stratum be a thick one."

* The above extract is a good example of Wedgwood's thoroughness in all he undertook. It is not explained what the average skipper of the period would understand by the word "heterogenous."

Mr. John Bradley Blake, an official in the East India Company's service at Canton, procured many samples of the kaolin and petunse used by the Chinese potters, from which Wedgwood made successful trials in his early experiments to produce a fine semi-porcellanous body. Sir Joseph Banks, naturalist to the Cook expedition to Australia, sends to Etruria a consignment of clays from "Sydney Cove," which proved to be of excellent quality. Webber designed a very pretty medallion of Hope addressing Peace, Art, and Labour, dated "Etruria, 1789." The reverse bears the legend: "Made by Josiah Wedgwood of clay from Sydney Cove." Some cameos were made of white, others of red and black clay; three of these are now in the Cook Museum at Sydney. The medallion is illustrated, page 30. With this consignment was included some mineral resembling plumbago, upon which Wedgwood made some experiments to determine its nature. These are to be found in the "Transactions of the Royal Society," Vol. LXXX., 1790, and cover fifteen pages of the Journal. "Analysis of a mineral substance from New South Wales. In a letter from Josiah Wedgwood, Esq., F.R.S. and A.S., to Sir Joseph Banks, Bart., P.R.S. Read April 15th."

While other countries were under careful exploration for their mineral treasures, the home supply was not neglected. Cookworthy, of Plymouth, had successfully perfected his hard-paste porcelain from Cornish material—the first of that variety made in England. He afterwards sold his patent and rights to Champion, of Bristol, who desired to confine the use of the Cornish clay for the porcelain manufacture exclusively to himself. Wedgwood and other Staffordshire potters resisted this monopoly, pleading that it was detrimental to the nation. In the end Champion's privileges were allowed for a short term of years with the exclusive right of making "transparent" ware only; leaving the free use of the clay to all potters for glazing and other purposes. In 1775, Wedgwood, with Turner, a Longton potter, his former Carolina clay agent, Griffiths and another, went down to St. Austell in search of Cornish clay, and became joint lessee of certain clay mines at St. Stephen's.

Another instance of the foreign potter seeking his raw material in England is narrated by Miss Meteyard. A moorland farmer at Angelzark,

in Lancashire, was found collecting refuse spar thrown out from disused lead mines in his neighbourhood. He worked only on moonlight nights, assisted by his wife, and did all he could to prevent discovery. The lord of the manor heard of this and soon put a stop to it, the farmer refusing to give any explanation whatever. But he confessed to friends in his last illness that for many years he had managed to send the spar to Liverpool where it was shipped to certain manufacturers of porcelain in Germany, who paid him five guineas a ton for all he could supply.

We read of Wedgwood's frequent visits to Derbyshire in search of the *Spath fusible* from the lead ore, and the careful precautions he took that none should suspect his connection with the material. He suggests to Bentley that as he dare not send it the short distance to Etruria by the nearest route it might be forwarded direct to London, in the raw state as found, to the care of his friend Mr. Samuel More, Secretary to the Society of Arts. Mr. More was to hire some uninhabited buildings in the Adelphi, and set some poor man to pound, pick out the lead and foreign matter, pass it through a sieve, and then pack it for Etruria; remarking: "It is something roundabout by way of London, but if it was sent by the West Indies, the expense would not be worth naming in comparison with other considerations."

The first material used for the small gems, was the ordinary white potter's clay, fired in biscuit or unglazed. If colour was required, the field was painted with enamel. These early examples appear to be simply casts from the mould—field and relief in one. The effect of the coloured medallion was very crude and coarse compared to the later perfected and undercut jasper pieces.

The black material then known in the potteries as Egyptian black had long been in use by Elers and others. This was improved by Wedgwood to what he termed Basalte, a dense hard material capable of bearing any degree of heat, and the most durable of all pottery. If it had a fault, the great contraction in the fire was one, but as this was always *Wedgwood 28.*

regular, it could be allowed for. The first basalte appears to have contained an undue quantity of iron oxide (or other mineral), for the colour is often of a brownish-red tint. This body, when perfected, proved to be a most valuable one for busts, vases, plaques, the cabinet series of medallions, the intaglios and seals then made in great quantity. It also served for the encaustic painted vases and plaques, and for the pieces with a bronzed surface.

The material next in use, possibly simultaneously with the basalte, was that imitating marble and other polished stones, named by Wedgwood "Crystalline Jasper." The word jasper must not be confounded with the later and more celebrated body of the same name. The first vases made to represent natural stone were produced upon an ordinary earthenware body, painted by hand and glazed, but in time another and more artistic process was adopted, upon an improved material. The veining and imitation of the stone or marble might have been given by some process of marbling similar to that used by the bookbinder in the marbled edges of books. The last improvement in this class was a solid body capable of taking colour throughout, mixed in the mass and not on the surface alone.

Terra-cotta bodies, as the ordinary red clay, the cane or buff colour of various tints, were used with reliefs in every known colour. These bodies were never very popular with Wedgwood—the coloured relief being liable to stain the ground tint—the black relief showing this defect more often than the blue, red or other tints used for the same purpose.

But the material Wedgwood sought for had still to be invented. After years of experimental work it proved exactly suited to his requirements. This was the Jasper. His first essays in this direction were given to the various clays used by the porcelain manufacturers. But he found the finest biscuit porcelain that could be produced did not answer to his wants. One great defect in the unglazed porcelain biscuit was its liability to discolouration compelling the use of some glaze or enamel, entirely altering its character.

He required a dense substance, capable of taking a sharp impression of any design and of retaining it unchanged through the fire. A body that could be used both for the field or ground and for the relief—adapted to receive any desired colour, or to be used in its natural white form. It must prove as hard when fired as glass, but without its brittle character—so hard that it could be polished by the lapidary as he would treat a natural stone.

In time all these requirements were fulfilled in the perfect jasper, a body superior to any ceramic material hitherto used in any age or any country. Wedgwood's formula for this body was given by himself as composed of potter's clay, carbonate and sulphate of baryta, with zaffre in specified proportions, but it is certain these proportions and ingredients were altered and varied to counteract newly-discovered defects when in use. The experiments necessary covered a period not less than ten years, and it was not until the year 1776 that he could proudly tell his partner, "We are now absolute with the jasper." He speaks in 1775 of a still longer period occupied in this way. In sending some medallions made of the new material to his partner in London, "The blue grounds are out of the best kiln, and the Cleopatrias, both of which are the finest things imaginable. It really hurts me to think of parting with these gems, the fruit of twenty years' toil, for the trifles I fear we must do, to make a business worth our notice of it."

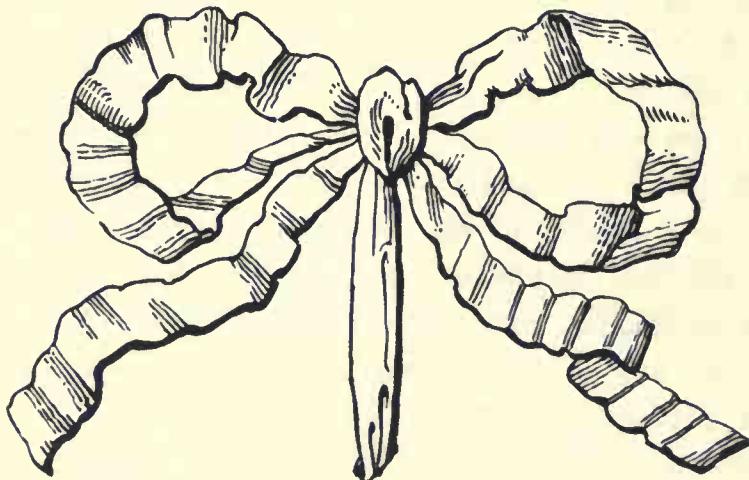
The high price of cobalt—36s to 38s per lb.—owing to its extensive use by many potters, compelled another change in his methods. The first use of the jasper was in its "solid" form, *i.e.* coloured in the mass. This was modified to a surface-colour only on the white ground, termed "dipped." Without considering the economy of manufacture, this was an advantage in the firing, the solid jasper being often marbled or spotted on the surface, especially when used in pieces of a large size. For small gems and pieces of moderate dimensions the solid form continued in use.

Wedgwood, satisfied and content with the new material, declared that he should not attempt any further improvement, but confine himself to multiplication only. That he adhered to this resolution is very doubtful. A man with his energy, determination and perseverance, accustomed through a long and active career to attack and conquer difficulties—with that infinite capacity for taking pains which is said to be equal to genius—could not rest and be thankful while there remained anything that in his judgment could be improved upon.

CHAPTER VI.

WEDGWOOD'S ORNAMENTAL WORK CLASSIFIED.

*"Vases and urns and bas-reliefs,
Memorials of forgotten griefs,
Of records of heroic deeds,
Of demigods and mighty chiefs :
Figures that almost move and speak."*



FASHION and habitude have a greater influence upon the popular taste for all ornamental work and luxuries, than have the laws of supply and demand. An energetic collector, devoting his time and means to the acquisition of some hitherto neglected art, will find, sooner or later, that he has set a new fashion and has other rivals in the same pursuit. The precious work of one age may be disowned and forgotten in the next, only to be treasured and esteemed at a later and more cultivated era, with the consequent increase in cost.

When Wedgwood set about to improve his useful ware, the universal demand was all for the oriental style of decoration, founded upon the extensive imports of Chinese, Japanese and Persian porcelain. Every potter,
Wedgwood 32.]

whether he produced Delft, Salt-glaze or any other variety of earthenware, turned naturally to the popular oriental for his decorative ideas. Although living in a then remote locality, where the liberal arts were neglected and all but unknown, Wedgwood, by his energy and perseverance, practically created a new industry—earthenware of good form, of a light, pleasing appearance, decorated with original designs of a character that had never before been attempted. This was commenced in 1750, when upwards of £300,000 was paid annually for foreign porcelain. His success in this new venture was at once rapid and complete. Pottery and oriental porcelain, hitherto a fabric made abroad and imported into England, had to give place to fine earthenware made by the great English potter, who not only supplied the home demand, but exported his ware to all parts of the world.

So successfully was this continued by his descendants and competing potters, that, in 1845, the then estimated value of earthenware made in England was £2,250,000 per annum, of which amount there was exported £1,200,000.

Promoting art by the profits of industry, he, from the opening of the new factory at Etruria, in 1769, commenced his ornamental work. We have seen in a previous chapter how this was developed and continued from the early vases in imitation of natural stone, such as agate, the black basalt, plain or painted with Etruscan designs, to the final examples in his beautiful jasper. To classify this production is not an easy matter if dates have to be considered. It would appear that much of this work had been improved up to a certain point and then left for future consideration, some other variety demanding his attention and experiment.

The ornamental pieces may be roughly classified into seven divisions:—Plaques, medallions, portraits, vases, busts and figures, cabinet or *déjeûner* pieces, lamps and candelabra: such division includes nearly all the best known and most valued of his works. In the original Wedgwood catalogues the plaques and medallions are classed together under the heading “Bas-reliefs, Medallions and Tablets.” These seven divisions include also such varieties as the intaglio copies of antique gems, sets of Roman historic

medals, the kings of England, the Popes, bulb and root pots, with other miscellaneous pieces, often combining both ornamental and useful properties.

Plaques. Coarse plaques in earthenware were made in Staffordshire in the seventeenth century. These were only simple casts from a bronze or other original, fired unglazed, the careful housewife sometimes completing them with a coat of blacklead. These were thought to be improved by colouring and glazing, produced at a small cost for cottage decoration. Rude as they are, they have a certain quaint and a not unpleasing character. As art-decoration they belong to an early time—before the sets of coloured prints of the Prodigal Son, the Pilgrim's Progress, and other subjects still to be seen in many remote districts. The journeyman potter, when work was scarce, made for the decoration of his own dwelling, quaint relief plaques of the reigning king and queen, popular heroes, statesmen, or of any subject available for this purpose, in plain white pottery or coloured and glazed to his fancy. Wedgwood's first plaque would appear to have been a plain slab of basalt, painted in colour with an Etruscan design. Then came the same material in relief, often finished with a fluted frame to be fitted into the wainscot panel or plaster wall. Many of these plaques are existing, the subjects modelled in relief from the frescoes discovered at Herculaneum, either oval or round; in some of these the field is coloured with a tinted ground. White biscuit or unglazed pieces were then advanced a little by the addition of coloured enamel grounds, applied with a brush—a very unsatisfactory process, for the edges of the reliefs are nearly always stained with the ground tint. The visible defects of these paved the way to the important method of pressing the relief separately from the field, carefully undercutting the outer edges. This, in due time applied to all plaques, medallions and the reliefs of the vases, was a decided advance upon the earlier process. When the jasper material was introduced this method was well understood, for even the earliest pieces in that body are well modelled and finished—those produced in the later period were perfect enough to nearly satisfy all the critical demands of the inventor. But he was still considering improvement, for in a letter to his partner, Bentley, he mentions a process of polishing the field by the lapidary and then fixing the relief with a soft flux or some more mechanical

method. He had so much to say upon this matter that Miss Meteyard insisted all his finest plaques and medallions were polished after firing. It is of course possible for a skilled lapidary to polish both the field and raised relief of a plaque; some critics are of opinion that a few of the "first fifty" Portland vases were finished in this manner: but in all applied art the question of cost of production must be considered. If the important plaques had been completed by the lapidary the wholesale price at Etruria would have been nearer fifty, than the quoted seven to twelve pounds. What is more probable is that the dense hard surface of these plaques of the best period—differing from any unglazed ceramics of any other pottery or porcelain—is due entirely to the excellence of the material, its careful firing and manipulation. The intaglios and seals, both in basalt and jasper, were polished on the surface, but the cameo subjects were sent out as fired or polished only upon the outward bevel edges. He would have enough to contend with in the uncertainty of the firing; such as the colour of the ground staining the white relief; the long flat slab used for the field, rarely more than a quarter of an inch thick, would be a delicate piece to fire perfectly flat, without twist or warp. That he surmounted all these difficulties is evident from the plaques remaining. Even the longest are as level when finished as in the clay state, creditable alike to the master potter and his workmen.

Jasper plaques have always been the chief desire of the Wedgwood collector. They were used for all possible decorative purposes, and are still intact in mantelpieces and furniture. If scarcity enhances value, fine specimens will never lose in estimation. Their scarcity may be appreciated when it has been estimated that all the existing jasper plaques, of the Wedgwood and Bentley and later periods, could be easily exhibited upon the walls of a moderate-sized art gallery—each with sufficient margin, and not crowded from floor to ceiling. It is now (1896) two years since a fine plaque has been offered for sale at any London auction room! At the Liverpool Loan Exhibition of Old Wedgwood, 1879, the selecting committee, with all England and the Mayer collection to draw upon, could only obtain forty-five plaques exceeding ten inches in length; some of these were in basalt. At the Centenary Loan Exhibition at Burslem, 1895,

only twenty-two of the same dimensions, of all materials, were exhibited. Some of the existing plaques have been stripped from old mantelpieces or furniture and framed for the collector.

Medallions and
Cameos.

These miniature plaques are in number, quality, and variety the most important of Wedgwood's art-work.

The improvement in quality can be traced by comparison, equally with the plaques—the gradual evolution from those in early white biscuit, with or without the enamelled grounds, and other materials to the finished jasper, indicating also the potter's careful attention, and his success in grappling with the difficulties of refractory colours, ingredients, firing, up to the final polishing of the edge.

The first cameos were made in chronological sets for cabinets. The designs, simple casts from antique gems, medals, and other originals, produced either in white biscuit, basalt, or terra-cotta in a series such as "Kings and Queens of Asia Minor," "Heads of the Popes," "Kings and Queens of England," &c., &c. These early subjects are of course much inferior to the later designs made specially by such artists as Flaxman, Stothard, Webber, the ladies Beauclerc and Templeton and others. Fine as was the perfect jasper medallion, with coloured grounds, there was yet a more beautiful variety to follow, that could only be attempted when, in Wedgwood's words, he was "absolute with the jasper." These were the tri-coloured medallions of infinite variety. The ground might be pink, the border blue, the relief white; or varied in every way, but the relief was always in white. The marvellous perfection of these medallions—made from an oval as large as 5×3 to a minute one less than the smallest current coin—is wonderful; the colours never staining the relief. So well are they finished that the magnifying glass does not disclose defects.

One beautiful variety of the jasper medallion was called "laminated," which means the introduction of an extra layer of a darker colour at the edges, but more often carried right through the field and visible at the fire-holes in the back. This, when polished on the bevel-edge, gives all the effect of a cameo of two or three strata. This process of

lamination appears to have been confined to plaques, medallions and cameos, in the solid blue ground only. If used for other colours, none are now met with.

It is said that all the cameos and many of the medallions, were sent out by Wedgwood, each wrapped in paper, upon which was printed—the name of the subject, its source, and its number in the catalogue. The late Miss Meteyard told the writer that a collector in Suffolk had some cameos with the original paper wrappers, but he found, upon enquiry, the cameos remained, but the owner had, unfortunately, thrown away the wrapper as useless.

Wedgwood entitled these : "Heads of Illustrious Moderns."
The Portraits.

They are, when of the best period, of very perfect quality, finished with all possible care, many of unusually high relief. The 1787 catalogue numbers 229 separate portraits, not including those made in series from earlier designs, such as the English poets, kings and queens, &c. So rare are the fine portraits made from 1770 to 1795, it is doubtful if more than three hundred could now be found in all collections. The average supply coming into the market is not more than seven, one year with another. Some collections of these excellent subjects have been made. The late Mr. Cornelius Cox, a very enthusiastic admirer of all Wedgwood, searched for them very diligently, but he found that after seven years' seeking, in days when art-collectors were fewer, he could only number ninety-eight in all. The late Dr. T. S. Walker's collection contained eighty-eight fine portraits. The largest existing collection and the best ever collected is that belonging to Dr. J. Lumsden Propert, numbering now 144 specimens. Sir Richard Tangye's collection, all of fine quality, contains eighty-five. There are many portraits in the Liverpool Mayer collection of various periods, some, however, are duplicates.

The known subjects existing include kings, queens, princes, statesmen, commanders, philosophers, and most of the celebrities of the eighteenth century. There are also many portraits that cannot now be identified ; these were probably made for private orders—the sitters "illustrious" through being illustrated on a Wedgwood medallion. The first portraits were but

simple casts in earthenware or basalt of Tassie's excellent models from the life, or copies from medals; but the later portraits in the jasper body from designs by Flaxman, Webber, and Hackwood are the finest and most esteemed. Flaxman made for Wedgwood a complete series of King George III., Queen Charlotte, and the Royal Family; the four Admirals: Nelson, Howe, Duncan, and St. Vincent, with other equally good portraits of well-known men. Portraits of earlier celebrities were also made, such as Queen Elizabeth, Shakespeare, Drake, Raleigh, &c., but these of course were designed from existing portraits of their period. Portraits of the living men and women of Wedgwood's own time are, deservedly, more esteemed. As durable and excellent eighteenth century portraits of the men of mark they deserve the attention of the National Portrait Gallery. They have quite the charm of some miniatures—the relief giving dignity—colour not wanting. Sir Joshua Reynolds' easel, now in the Royal Academy collection, is decorated with a good Wedgwood portrait of the great painter from Flaxman's design.

Vases. Wedgwood's decided manifesto upon this class of work in his catalogue of 1787, reads:—"As these are my latest, I hope they will be found to be my most improved work. Verbal descriptions could give but an imperfect idea of the delicacy of the material, the execution of the artist, or the general effect; and I must therefore beg leave to refer those who wish for information in these respects to a view of the articles themselves." These practical words remind one who attempts any written description of these superb ceramics, of his restrictions. Wedgwood was the first potter to reproduce, to his own translation, the antique Greek and Etruscan vases, then recently illustrated by Sir William Hamilton, Count Caylus, and others. But long before he had made vases combining both the useful and ornamental—the bulb-pot, for spring bulbs; the "bough-pot," to contain cut flowers or tree-blossoms for the decoration of the hearth in summer-time; and other semi-useful pieces. Crystalline agate or imitations of natural stone and marble, and the basalt varieties followed, culminating in the perfect examples in jasper of all colours.

But it matters not to what period the vase belongs, or in what

material or body it was produced in, it was always of good form and proportion. Never, even when of Etruscan design, was it an exact reproduction of the original antique. To the various artists assisting Wedgwood we are indebted for the beautiful reliefs, but for the graceful form, outline, and proportion we must credit the great potter, whose accurate taste and decision never failed. It has been usual to attribute to Flaxman and others the outline of the vase, but we have no record that Flaxman designed any vases, excepting the well-known wine and water pair. Combining all the excellent qualities of the bas-relief, with perfect form and harmonious colour, Wedgwood's vases are justly considered his chief works. His judgment and knowledge is seen in every piece he fired. Confirming his own evidence as to the vases being his latest work, no example of a coloured jasper vase bearing the Wedgwood and Bentley mark has been met with, so that none were produced until after the death of his partner and friend.

Busts and
Figures.

Basalt was the chief material used in the production of this class. Busts were intended for the library, either upon wall-brackets, or as a centre ornament for the pointed "broken-top" bookcase of the period. Gibbon, the author of the "Decline and Fall," ordered Wedgwood to make a set of fourteen for his library at Lausanne, and there are yet some to be found in many historic mansions. They have the same decorative value as a bronze, and from the fact that the original cost would be about one-third less, the early demand was greater than the productive power. But this appreciation did not tempt the potter to resort to cheaper and more mechanical methods of manufacture. All the busts were most carefully finished in every possible detail. Wedgwood says (1774): "We are going on with the busts, but we proceed very slowly, it being a fortnight's work to prepare and mould one of these heads." This one branch of art-manufacture could not have been the most profitable; the old invoices recording the wholesale price of the largest bust to have been only three guineas. Wedgwood himself modelled some of the busts, for in 1779 he, alluding to the bust of Virgil, "Having gone as far as I could by way of precept, I, this morning resumed my old employment, took the modelling tools into my own hands,

and made one side of the head very like the gem, and am to take another stroke at him this afternoon. I have opened his mouth, and shall send him to you singing some of his own divine poems." Later he says: "I am now beginning upon Rousseau." The figures and animals in the same material were possibly not so popular as the busts. They include full-length figures of Mercury, Venus, Neptune and other classic subjects, the Sphinx in both Grecian and Egyptian forms, Griffins, Lions, &c. &c., some mounted with nozzles for candles. But in the solid white jasper a few fine figures of Ceres, the Tritons, Venus, Cupid, Psyche, and other subjects are extant, usually mounted upon a circular blue pedestal, with reliefs of trophies and attributes. There are also some small busts in white, mounted upon terminal pedestals.

The Déjeûner
Cabinet pieces.

Or "Tea and Coffee equipages" as described in the catalogues. Those in the jasper material are best known, but earlier examples in basalt, plain or painted, with Etruscan patterns and borders exist. The Etruscan specimens are worth attention; the graceful character of the designs, the quiet harmony of the colours, and the form of the vessels are always attractive. But the earlier work is not equal to the jasper, with reliefs of figures and foliage. The first produced in this class can be easily identified; if in the "dipped" colour, on white ground, the tint is given only on the outside of both cup and saucer. The later examples both in "solid" and "dipped" are always remarkable for careful finish and firing, indeed a defective piece is very rarely seen. They exist in all the known colours. The colour of some specimens in sage green, blue, and lilac, is better, more even and effective than in any other work in jasper. Borders, reliefs of figures, and ornament appear to have been designed and used for this class only. Déjeûner cabinet pieces are worth collecting, if only as examples of good ceramic work.

Some few years ago it was the fashion to neglect these pieces upon the plea they were made for domestic use only. But from the fact that they are mentioned only in the ornamental catalogues, and there illustrated with an excellent coloured lithograph to show the semi-transparency of the

beautiful material, also described as "cabinet" pieces, they were never classed or considered as "ware."

It is remarkable that all the best examples appear to have been made by one potter, and bear his mark, ^O₃. Among the designs used for these pieces the beautiful "Infant Academy," designed by Sir Joshua Reynolds, was often used for the larger pieces of the services. One set, still extant, was given by Wedgwood to the great P. R. A., who bequeathed it to his niece, the Marchioness of Thomond, and is now in the collection of E. R. Pearce-Edgcumbe, Esq.

Lamps and
Candelabra.

When artificial light for public and domestic use could only be produced from wax, oil or tallow, it is remarkable how much attention was given to the artistic form of the light-holder or receptacle, the best designers of Paris, Birmingham and Sheffield vying with each other in the production of novel wall-lights, candelabra, candlesticks, and every variety of implement for the purpose. Such graceful ornaments were made of these useful articles, that in our day we see the grand old models copied and converted for the modern gas and electric-lights. Even the torch-extinguisher; still to be found outside some of the old Georgian houses in London, and probably made by some humble blacksmith, are of a pleasing shape, and exactly suited to its purpose. The potter was not backward in applying his ware for interior illumination, Wedgwood giving much attention to this matter; making a special class of lamps, as his catalogue of 1787 shows:—"The lamps are made, both in the variegated pebble and black basalts; in tripods, with three lights, and other antique forms. Some are made in the jasper of two colours, adapted to Argand's patent lamp, the brilliant light of which, being thrown on the bas-reliefs, has a singular and beautiful effect. They all bear the flame perfectly well. Their prices are from two shillings a-piece to five guineas. The candelabra are made in the same materials, and are in price from one guinea a pair to four or five guineas."

Of whatever material made, or however low in price, Wedgwood's lamps are always graceful in form and decoration. Taking the well-known antique Greek or Roman hand-lamp as his model; instead of making an

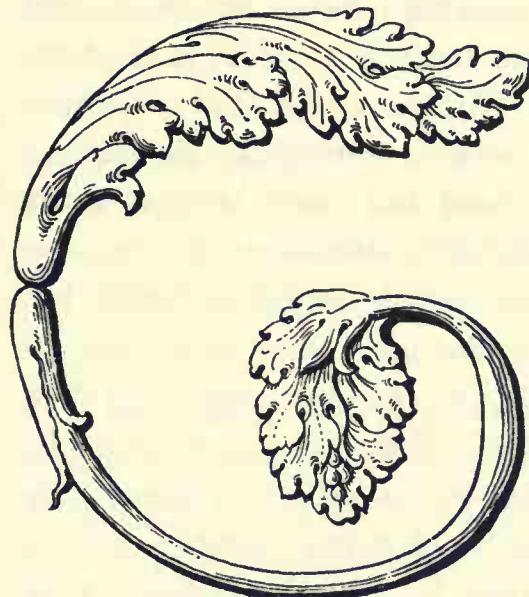
exact or feeble imitation he would even attempt an improvement upon his original. Indeed, some of his most successful designs will not look out of place in a collection of the old clay lamps made by the potters of Samos. They are extant in every material used, basalt, plain, or with Etruscan coloured decoration, and in relief; in every colour of the jasper, with relief medallions designed by Flaxman. But these lamps were not always intended for lighting purposes, their form being well adapted for inkstands, pin-trays; a receptacle for the coiled wax taper, for sealing, and for many other purposes. Some of the larger lamps, with three or more burners, had loops for suspension, or were mounted upon three supporting Atlas figures. These charming pieces are worth attention, and give variety to any collection.

There are yet unmentioned certain ornamental and useful pieces, nearly allied to the various classes, such as inkstands, paint and toilet boxes, Rhytons or drinking cups, pipes and pipe-heads, tobacco jars, flower and root pots, wine-coolers, ornamental "pies" (an exact imitation of a baked pie or tart), and other pieces of various forms. Those, however, described in the seven divisions include all that is usually sought for by the collector, possessing, as they do, that no less esteemed value of rarity.

CHAPTER VII.

WEDGWOOD'S ART-WORK, APPLIED AND MOUNTED—FORGERIES AND IMITATIONS— MODERN WEDGWOOD.

*“ Each hospitable chimney smiles,
A welcome from its painted tiles;
The parlour walls, the chamber floors,
The stairways and the corridors,
Are beautiful with fadeless flowers
That never droop in winds or showers,
And never wither on their stalks.”*



mounted in wainscots, furniture, articles for personal ornament; to be completed by the home and continental manufacturers.

Wedgwood 38.]

ENIUS creates or designs the original work, but another skilled craftsman may complete it and deliver to the world in some more attractive form. Flaxman's superb bas-reliefs in wax were translated by Wedgwood into his beautiful jasper material, with all the added charm of colour and texture. The vases, busts, figures, the déjeuner pieces and much of the art-work at Etruria, would be complete in themselves when finished by the workman, while others were expressly made and destined to be applied and mantelpieces, in jewellery, buttons, and

Professor Church, in his admirable monograph upon Wedgwood, in "The Portfolio," March, 1894, at page 97, remarks:—

"So, also, one would like to see, in a public gallery, illustrations of the way in which Wedgwood adapted his productions to the arts of the jeweller and the architect. His bas-reliefs, in various bodies let into panelled walls, his suites of tablets for the friezes and jambs of mantelpieces, his large vases and busts for the tops of bookcases, and his wine coolers for the sideboard cannot be duly appreciated when dissociated from their intended surroundings and ranged in crowded ranks on the shelves of a cabinet. Nor can the artistic effect of Wedgwood's small and delicate jasper cameos be properly seen when these choice gems are fixed in formal rows upon a museum tablet, instead of being framed in cut steel, in gold, in silver, or in ivory, or set in bonbonniers, tea-caddies, and patch-boxes. Our national collections are, therefore, not inadequate merely on the score of incompleteness, but also by reason of their defective arrangement."

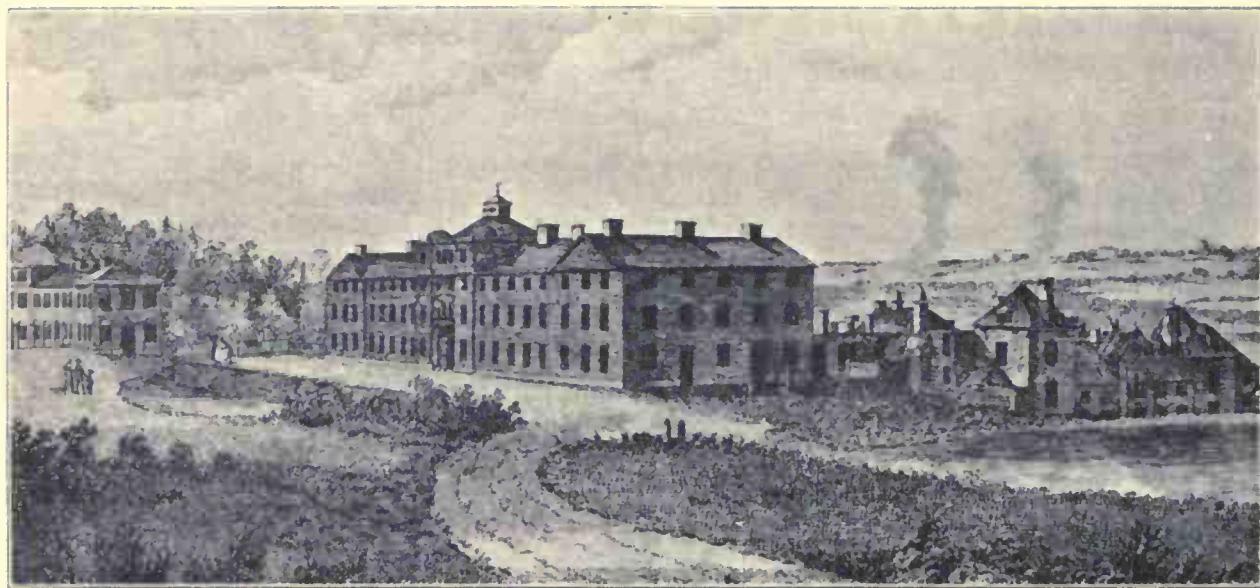
This from one who is esteemed as so good an authority upon this subject, is worth attention. It is unfortunate that our London (and National) museums contain but meagre and comparatively unimportant examples of this National art, as made by Wedgwood, and fewer still of the pieces completed in silver, steel, or metal, carved wood or marble. In our metropolitan museums we can admire the painted porcelain plaques of Sèvres, and other porcelain so well mounted and applied to the fine French, Louis XVI. furniture, but for examples of applied Wedgwood we must rely upon private collections, or provincial museums, such as Nottingham, Birmingham, Liverpool, or Burslem. It must also be noted that much of Wedgwood's best work was sent to France and completed, in ormolu, in the exquisite taste of that period. Great artists in metal like Gouthiere, and others less known, used Wedgwood's medallions for mounting with their beautiful ormolu. The galleries of the Louvre include a fine wall-barometer and a clock of the perfect design and finish of the time. Each piece is mounted with two oblong dark blue medallions, described in the official catalogue made by the late keeper of the Garde Meuble, as of Sèvres manufacture; but they were made by Wedgwood from designs by Lady Templeton. Some years ago a clever modeller reproduced these originals in modern metal work. The work was done most carefully and exactly, but cost much more than was calculated—so much that his charge for the complete pair came to £600. The administration would not allow the modeller to make any cast

from the original work—all had to be modelled *de novo* in wax, and then chased up in bronze-ormolu.

Wedgwood, in 1768, writes, "M^r Boulton tells me I sho^d be surprised to know w^t a trade has lately been made out of Vases at Paris. The artists have even come over to London, picked up all the old whimsical ugly things they could meet with, carried them to Paris, where they have mounted & ornamented them with metal, & sold them to the virtuosi of every Nation, & Particularly to Millords D'Anglaise, for the greatest raritys, & if you remember we saw many such things at L^d Bolingbroke's, which he bro^t over with him from France. Of this sort I have seen two or three old china bowles, for want of better things, stuct rim to rim, which have had no bad effect, but looked whimsical and droll enough. This alone (the combination of Clay and Metal) is a field, to the further end of which we shall never be able to travel."

Metal mounting upon pottery had been used long before the basalte and jasper materials were perfected. Wedgwood's earliest pottery, imitating tortoiseshell, agate, and other natural stones; produced when he was a partner with Whieldon; in the form of knife-handles, snuff boxes, scent bottles, and other useful articles; were retailed to the Birmingham factor, who completed them with metal mounts for the wholesale dealers. This ware was afterwards made at Burslem, and continued at Etruria, improved and altered according to demand.

Matthew Boulton, the enterprising manufacturer of Soho, near Birmingham, was in intimate business connection with Wedgwood, from about 1760. Boulton's manufacture, in the first few years, consisted of plated goods, buttons, snuff boxes, buckles, and every possible ornament in gold, silver, steel, ormolu, bronze, and enamel. With the help of Fothergill, his partner from 1768, their manufacture was brought to its greatest perfection. Their metal ornaments had an extensive sale all over Europe, but especially in Russia. Wedgwood's best work was, during many years, mounted at Soho, or combined in some way with Boulton's manufacture.



THE SOHO MANUFACTORY, NEAR BIRMINGHAM (BOULTON AND WATT). FROM A PRINT OF THE PERIOD.

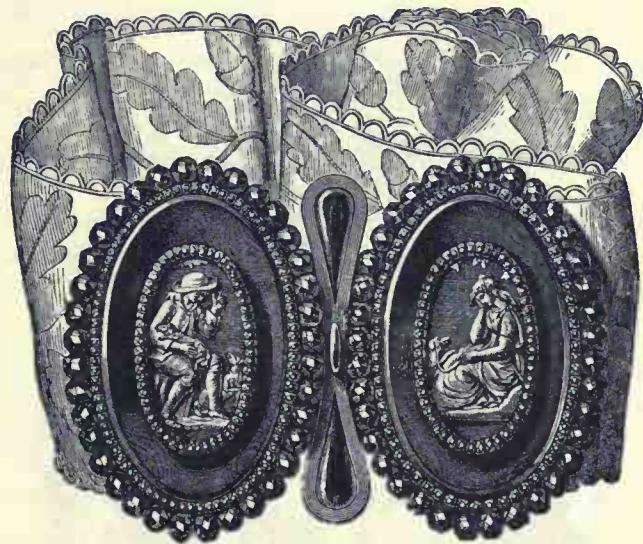
The blue jasper cylinders with white reliefs would be mounted in metal with cut glass lustre drops for candelabra ; the small cameos, as buttons, in steel or ormolu. Miss Meteyard gives an extensive list of articles to which the medallions and cameos were applied :—

Rings.	Chests of Drawers.	Cabinets.	Window shutters.
Chatelaines.	Locketts.	Buffets.	Vases, Urns, Boxes,
Chains.	Coat Buttons.	Desks.	and Lamps in
Hair Pins.	Opera Glasses.	Hangers.	"Mixed Metal."
Watches.	Smelling Bottles.	Swords.	Chairs.
Buckles (all kinds).	Snuff Boxes.	Daggers.	Swivels.
Bracelets.	Etui Cases.	Door Handles.	Tea Caddies.
Brooches.	Patch Boxes.	Bellpull Handles.	Clocks.
Watch keys.	Toilet Boxes.	Cloak Pins.	Scarf Pins.
Coach Panels.	Work Boxes.	Hat Pins.	

Wedgwood's connection with Boulton continued for a very long period, indeed until the art-work gave place to the steam-engine perfected by his celebrated partner, James Watt, when Wedgwood remarked to Bentley, " Certain steam-engines have lifted our friends out of the steel toy and sleeve button business."

But no combination of clay and metal ever equalled in beauty and effect the old hand-wrought steel mounts for the jasper medallions and cameos. These

were produced by the Birmingham and Wolverhampton manufacturers, and used single or double in the form of buckles, for the waist girdle, or in curved form for shoe-buckles. They were often finished with an inner gold mount, sometimes with polished jasper beads, bands of coloured enamel, or what had the same effect, crystal glass placed over coloured foil. The single opera glass with a Wedgwood cylinder; ear-drops, pendants, chatelaines, and other personal ornaments were also mounted in the same manner. An illustration of the double buckle for the girdle is given by Miss Meteyard, and here reproduced by permission.



Steel work in combination was also employed for the hilts of dress swords, for inlaid mountings to caskets, tea-caddies, writing and work-boxes, to clocks, and a great variety of objects; the metal work of this period being always in good taste, and creditable alike to the English designer and workman. The projecting beadwork and ornaments very carefully cut and polished in facets as in the diamond. It is lamentable that such exquisite work is no longer produced, the modern steel work, even of the best quality, is but a mechanical product stamped out with the die and made by the gross. One firm of steel-toy manufacturers in Birmingham that formerly mounted medallions for Wedgwood is still in existence, now compelled to cater for the modern demand of quantity before quality, but they still exhibit with pride a few specimens of their hand-wrought work of the last century.

The quality of the metal used appears also to have changed. The old
Wedgwood 39.]

steel mounts, when fairly kept, have retained their original polish and texture as bright as when first from the wheel ; even when tarnished it is not difficult to repolish them, but the modern work will rust at once unless kept in a perfectly dry condition. This is said to be owing to the superior texture of the iron in use in the last century, that, being smelted with charcoal it was comparatively free from sulphur. This may not be the correct explanation, but there appears to be a noticeable difference in the quality of the steel—the earlier pieces approaching nearer in colour to old silver, and are less brittle than the modern metal examples.



PORTRAIT BY MADAME VIGEE LEBRUN.

Illustrating the use of Wedgwood's cameos as personal ornaments, there is a celebrated portrait by Madame Vigée Lebrun—said to be a portrait of herself. The lady wears a girdle with a Wedgwood buckle and eardrops of the same. The picture was sold in the Lyne-Stephens collection, by Messrs. Christie, Manson & Woods (1895), for £2000.

The small jasper medallions were much in demand in Paris for mounting as brooches, buttons, shoe-buckles, pins and similar ornaments.

The late head of the firm of Josiah Wedgwood and Sons, related that for years before the revolution they had maintained a wholesale depot in Paris with a large stock of the small cameos for mounting. At the end of the great war, the firm made a claim upon the restored Monarchy for the value of these cameos, supposed to have been destroyed. It was, however, found that someone in the interest of the firm had very carefully hidden them away until more peaceful times. The cameos were produced and returned to the firm, in satisfaction of their claim. By that time the fashion had changed, the cameos made for a bye-gone taste were valueless, the stock was sold in London, realizing merely nominal prices. If the stock had been destroyed during the troublous time of the revolution, or had been confiscated under the Napoleonic decrees against English manufactures, the firm might have received full compensation from the French government.

The application of Wedgwood's jasper was not confined to the smaller pieces. There is a meagre record of a "Jasper" bridge! Unfortunately the short account of its destruction is the only available evidence of its existence; nothing being now known either at Trentham or Etruria. The extract is found in the *Bristol Mercury* of March 1st, 1790. "We learn from Shrewsbury, that by the late inundations in Staffordshire, the beautiful Jasper Bridge, over the Trent, is swept away. It was made a present by Mr. Wedgwood to the Marquis of Stafford, as a token of friendship which rendered it as valuable as its loss is irreparable." The word "Jasper" as here used is probably misleading; the term being often applied to much of Wedgwood's work, whether in stoneware, basalte or the crystalline agate—the material representing marble, and is not more accurate than the word "ware" so often used for his art-work, which by right belongs only to the useful cream colour, or "queen's ware" glazed domestic pieces. The jasper body would not be a suitable material for external architectural decoration, owing to its delicacy of detail, its unglazed surface and its small dimensions—the largest jasper plaque known measuring only 28×11 inches. Whether jasper plaques were used for this purpose, it is now impossible to surmise; had they been, some memoranda or notes of the pieces made, or possibly some of the moulds, would still be in existence at Etruria.

One can but regret that not more of the old steel work of the last century remains. The effect of time, neglect and careless treatment, not to say vandalism, may perhaps account for its scarcity ; many of the old metal mounts to the Wedgwood medallions having been removed during the dark ages of art in the early Victorian period to give place to something less "old-fashioned." Or from harmonious hand-wrought work to some massive and ugly design, stamped from a die, or produced by some mechanical process—the old steel mount being thrown away. An original gold mount would be changed from the graceful wrought work, in the rich and always suitable old colour, to one more massive, with perhaps some floral ornament, and finished in the then fashionable, gaudy, "matt" colour, a process allowing the mounter to use a very poor quality of metal, because it was afterwards plated with gold ; he did not often gild refined gold.

Old plaques and medallions have been stripped from their carefully-designed mountings in mantelpieces and furniture, or from good carved frames to be reframed "in modern style"—often in a foreign imitation of something better. The carver and gilder of old did carve and gild. He knew and used gold of varied and subdued colour, suitable to what he was framing, as does the French gilder of to-day, but we are expected to accept one tint of gold for every purpose. We all know the effect of a mass of garish gold upon the frames of the new pictures in any exhibition of modern art. The gold is not even given in its natural colour, but altered by some half-opaque size, filling up the glue and plaster detail. Is not the "Academy headache" due to the gaudy frames rather than to the pictures more or less disfigured by their environment ?

That allied form of vandalism, the so-called "restoration," has of late been much considered. The restorer's heavy hand can be traced upon other artistic gems as also upon the unique porches of our cathedrals. Now that so much attention is being given to the proper care and preservation of our historic monuments, it is to be hoped that more enlightenment and discretion may follow—that our smaller, but not less important artistic objects, may receive the same attention. We have seen during the last

few years a demand for good old furniture, old silver and ironwork, for the Sheffield silver-plated pieces, and much that was in other days hidden away in lumber-rooms. Now they are justly considered as worthy of being copied and reproduced. Our present domestic art manufacture appears to be chiefly confined to copies of older originals, and it is to be hoped the practice may lead to a new era of well-designed work. The modern bookbinder carefully copied the old, but he has advanced and now executes good original and admirable work equal to some of his ancestors' best efforts.

Forgeries and
Imitations.

Any account of Wedgwood forgeries may be compressed as was the celebrated chapter on snakes, in Horrebow's "Natural History of Iceland"—"LXXII. Concerning Snakes—There are no snakes to be met with throughout the whole island." Miss Meteyard often mentions the subject of piracy and the care that Wedgwood took to prevent his new creations being copied by the tribe of imitators. But where are these forgeries? No one has seen them—some should remain if they were ever made. During the last thirty years the writer can only remember two instances of fraud in connection with Wedgwood. A pair of modern basalte vases fitted to old plinths, with the Wedgwood and Bentley mark, and a small medallion sent out by the present firm with the usual mark *WEDGWOOD*. To this someone had taken the trouble to engrave the words "*AND BENTLEY*." The fact is that it is no easy matter to imitate the Wedgwood or indeed any impressed mark; owing to its being stamped in the clay state of the jasper, basalte, or earthenware, and afterwards fired.

Contemporary potters, as Turner, Adams, Neale and Palmer, Spode, and others, paid Wedgwood the compliment of following his ideas, as did the factories of Sèvres, Dresden, Furstenburg, Sarreguemines, Madrid, and other well-known continental potteries; but these imitations, if even so intended, could never have been sold as Wedgwood. Its enormous demand, at home and abroad, would stimulate the rival potters to produce something resembling the Etruria manufacture. The imitations differ greatly in material, colour, and form, and to the credit of his competitors, they used for reliefs their *Wedgwood* 40.]

own designs, and, above all, did not forge the Wedgwood mark, using the usual authorised stamp or mark of their own fabric. These pieces cannot in any sense be classed as forgeries, or even imitations. But recently some French pottery has made certain medallions which are nothing more than exact casts from Wedgwood's designs, in a coarse porcelain biscuit body, coloured in tints that Josiah would never have dreamt of. To complete, they are stamped with the Sèvres double L, *and* the word WEDGWOOD—both put on with an indiarubber stamp ! The Paris curiosity shops are at present well supplied with these poor medallions, of course guaranteed to be genuine.

Modern
Wedgwood.

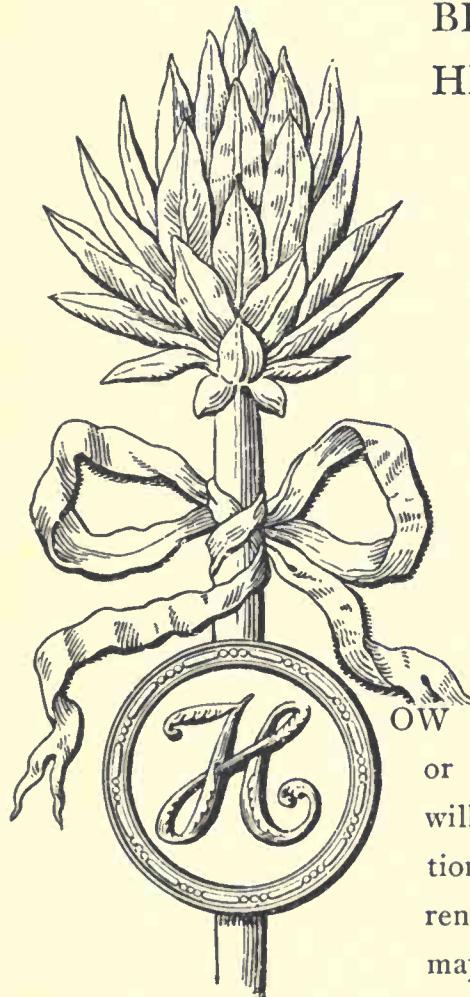
Following the system of Sèvres, Dresden, Worcester, and others, the present firm of Messrs. Josiah Wedgwood and Sons have, since 1851, made reproductions of a variety of pieces as contributions to the Exhibitions in London and abroad, and for general sale. These reproductions are of course, never intended to be sold as old Wedgwood. They bear the usual modern stamp, sometimes with the addition of the word ENGLAND, as given in the previous chapter of the marks. It is possible that some inexperienced collector or dealer, who does not know enough, may buy and sell these pieces as belonging to the old period, but no one familiar with the genuine last century productions could be deceived in that way. Some of the modern reproductions are true facsimiles in form and detail of the old examples. The material used in the manufacture is doubtless composed of the same ingredients, raw and manufactured, as prescribed in the old formulas ; but these materials, used at intervals far apart, no doubt vary, so that the same result is not produced by the same methods. Cobalt, for example, as now to be obtained, is more carefully prepared than in Wedgwood's time ; but, excepting in the paler tints, it has not when fired, exactly the tint of the old pieces.

There are yet some modern pieces which have no counterpart in old Wedgwood. An American collector once commissioned the writer to make him an object-lesson in Wedgwood, old and modern, side by side for comparison, which he attempted, but could only find three or four modern pieces that were at all likely to be mistaken by the experienced collector for the originals. Some well-known collectors of old Wedgwood commenced

by purchasing modern pieces, and acquiring a definite knowledge of the old by comparison. The present firm have always been most careful that their reproductions should not be used in any fraudulent manner. Some years ago they received an order from a country dealer for certain vases, with the innocent clause, "I should like all to be marked Wedgwood and Bentley!" This letter was kept for a long time as a trade curiosity. To revive and reproduce some of the old examples is not only a great compliment to the memory of the inventor, but also a tribute to his creative skill. It is fitting that such revival should be undertaken by the modern firm of Josiah Wedgwood and Sons, who occupy the old pottery—who possess the original designs, patterns and moulds—who use all appliances in the traditional manner,—who inherit the upright and conscientious business qualities of their great ancestor and founder.

CHAPTER VIII.

WEDGWOOD'S ART-WORK CONSIDERED— BIOGRAPHERS AND CRITICS— HINTS TO COLLECTORS.



*“Stop, stop my wheel! Too soon, too soon,
The noon will be the afternoon,
Too soon to-day be yesterday;
Behind us in our path we cast—
The broken potsherds of the past,
And all are ground to dust at last,
And trodden into clay!”*

KÉRAMOS.—Longfellow.

HOW should Wedgwood's ornamental work be estimated or valued from the artistic point of view? Much will depend upon the individual taste and predilection of the critic. Just criticism, even of famous and renowned masterpieces, is not always found where it may be expected. The author of a standard biography of an eminent man may not prove to be a reliable critic in estimating the life and work of his hero.

Amateurs of antique Greek and Roman art do not give much attention to what was produced at a later period. Others may admire the work of Michael Angelo and yet dislike Flaxman's. The collector of soft-paste, Sèvres porcelain, considered the world at an end when the director of

Wedgwood 44.]

the factory decided to produce only the hard-paste variety. Every one to his taste, eagles do not catch flies. The collector of miniatures does not purchase landscapes in water-colours, the amateur of old enamels rarely adds porcelain. The buyer of old books contents himself with that pursuit alone.

The subject of Wedgwood and his work has not been at all forgotten or neglected, either by the critics of the earlier years of this century or by those of our own period. We have intelligent opinions, given in language that can be remembered, from statesmen, philosophers, poets, artists, and amateurs who knew the subject they wrote upon, down to the young reporter who usually attends to the athletic department of some provincial newspaper, who has courage enough to undertake any subject under the sun. There are yet other critics who may be classed with Mark Twain's variety, who "laboriously learn the difference between a fresco and a fire plug, and then proceed to criticise the old masters." Others who cannot or will not separate Josiah's useful everyday ware from his decorative jasper, because both were made at the same factory and are stamped with the same name.

One of the most trenchant and just estimates of Wedgwood's ability was penned long before South Kensington Museum was projected, and now reads like some recent opinions upon that institution, but it was written by Lord Lytton, in his "England and the English," 1835:—

"There have, for some time past, been various complaints of a deficiency of artists, capable of designing for our manufactures of porcelain, silk, and other articles of luxury in general use; we are told that public schools are required to supply the want. It may be so, yet Wedgwood, Rundel, and Hellicot the watchmaker, found no such difficulty, and now that a Royal Academy has existed for sixty-five years, the complaint has become universal. One would imagine that the main capacity of such institutions was to create that decent and general mediocrity of talent which appeals to trade and fashion for encouragement. In truth, the complaint is not just. How did Wedgwood manage without a public school for designers? In 1760, our porcelain wares could not stand competition with those of France. Necessity prompts, or, what is quite as good, allows the exertions of genius. Wedgwood applied chemistry to the improvement of his pottery, sought the most beautiful and convenient specimens of antiquity,

and caused them to be imitated with scrupulous nicety ; he *then* (the Italics are the author's) *had recourse to the greatest genius of the day for designs and advice.* But now the manufacturers of a far more costly material, without availing themselves of the example of Wedgwood, complain of want of talent in those whom they never sought, and whom they might as easily command, if they were as willing to reward."

The Rt. Hon. W. E. Gladstone, thirty-five years ago, before any life of Wedgwood had been written ; when he had only seen one edition of the catalogue (the sixth, in French), delivered an oration upon Wedgwood and his work, that has never been equalled—excepting by himself in later essays upon the same subject. He said :—

"I call him the great Wedgwood. That is the proper epithet for him. In my opinion, and I have considered the matter as well as I can, Wedgwood was the greatest man who ever, in any age, or in any country—I do not except, as far as our knowledge goes, any age or any country—applied himself to the important work of uniting art with industry. The industrial development brought about by Wedgwood was wonderful. He made this country a great exporting country for his own wares. You know the meaning of that. What he manufactured was so much better than what other countries could make for themselves, that they were delighted to send here to buy it, and pay all the cost of carrying it to St. Petersburg on one side and the Mississippi on the other, to the extremities of civilisation, to avail themselves of the benefit brought about by the genius of that man. There is one particular point which I have always considered to be among the most significant and interesting in the work of Wedgwood, and that is the unvarying attention which in his works he gave to the question of form. Now, pray remember, that we may always distinguish between the different constituents of a work of art. There is the form, there is the colour, and there is the character of ornamentation ; but the form is the true foundation of the whole, just as in architecture. You see what a bad architect will do. He will think very little of form or proportion, and he will plaster his building all over with ornament, and ornament is constantly used to disguise the poverty and perversion of form. Wedgwood completely revolutionised the character of the fabrics made in England at the period. He recalled into existence the spirit of Greek art. Before his time we may say of the earthenware and porcelain manufacture that it had never risen to the loftiness of the spirit of Greek art. If you compare the famous porcelain of Sèvres, the vases of Sèvres with the vases of Wedgwood, I don't hesitate to say they are greatly inferior. If you pass your eye along this line of productions of the eighteenth century in England, although there are very good forms in others, those of Wedgwood stand pre-eminent. Though in all his productions you are reminded of Greek art, they are not mere reproductions. His style is strikingly original."

The venerable statesman, in the same oration, gives an interesting German comparison between Goethe and Wedgwood by "Novalis" (Friedrich

von Hardenberg), who says, in his "Fragmente Ästhetik und Literatur":— "Goethe ist ganz praktischer Dichter. Er ist in seinen Werken, was der Engländer in seinen Waaren ist: höchst einfach, nett, bequem und dauerhaft. Er hat in der deutschen Literatur das gethan, was Wedgwood in der englischen kunstwelt gethan hat." *

The late Miss Meteyard's "Life of Josiah Wedgwood, from his private correspondence and family papers," two volumes 8vo., Hurst and Blackett, 1865, yet remains the standard biography. One can excuse the unnecessary surmise and romance when the amount of research required to produce such a work, thirty years ago, is considered. The extraordinary amount of information and facts collected, is a testimony to the industry and application of one of the great potter's most ardent admirers. It is now prudent, when considering any Wedgwood subject, to refer to "Meteyard." The same author's three folio volumes:—"Memorials of Wedgwood," "Wedgwood and his Works," and "Choice Examples of Wedgwood," although including illustrations of many pieces of late manufacture and others, not worth illustrating, are excellent and well got up; but praise cannot be given to her "Handbook for collectors of Wedgwood ware," 1895, which is so full of errors as to be unreliable.

Jewitt's Life of Wedgwood, said to have been written in haste to be published before Miss Meteyard's could be ready, contains much that is readable, but it is disfigured by the apocryphal obscene account of Wedgwood lampooning Pitt, by the production of spitting and other utensils, with a portrait of the great statesman. This is given on the authority of a Georgian lampoon, said to have been written by Lord Edward Thurlow, afterwards Lord Chancellor! The lampoon is of course false. That Wedgwood would libel Pitt, his great friend and patron, is nonsense. Not one of the alleged ten thousand vessels is extant, although ceramic caricatures of Pitt by other potters are by no means rare.

* Which may be rendered, "Goethe is a very practical poet. In his works he is what the Englishman is in his merchandise, thoroughly simple, neat, convenient, and durable. He has, in German literature, played the same part that Wedgwood has in English art."

Perhaps the best work upon Wedgwood, published since Meteyard's, is Professor Church's monograph contained in "The Portfolio," March, 1894. The excellent illustrations are carefully selected from well-known examples—his criticism upon Wedgwood's work, upon the deficiency of good specimens in our national museums, especially the mounted and applied pieces, is worth attention.

The latest biography of Wedgwood was published in 1894. "Josiah Wedgwood, F.R.S. His personal history. By Samuel Smiles, LL.D." The author says, in his preface, that he has used new material, from original documents belonging to the Wedgwood family, which had not been investigated by former biographers. These materials were certainly in the author's possession, for their owner (Mr. Godfrey Wedgwood) explains in a letter to "The Academy," January 31st, 1895, they were obtained without his sanction or permission.* Dr. Smiles may have used the family papers mentioned, but any reader, familiar with Miss Meteyard's biography, will be of opinion that the main facts given are to be found in the earlier biography, and now re-written, without due acknowledgment. The before-mentioned account of the Pitt spitting-vessels, is also taken verbatim from Jewitt's "Life of Wedgwood," without any indication of its source. Among the many errors to be found in this personal history, one very amusing one may be mentioned. At page 242, Dr. Smiles says: "Immediately after the death of Bentley, the London stock, so far as related to the partnership of Wedgwood and Bentley, was sold at Christie's—the sale occupying twelve days. "The Sacrifice to Hymen" made in 1787, after the design of Flaxman, sold for £415." This Wedgwood and Bentley sale took place in 1781, six years before the

* In this explanation Mr. Wedgwood says: "It has left me, however, the choice either to leave it unnoticed, and accept partial responsibility for the work in question, or to make the present statement of facts, and endeavour to let it reach (as far as I can) those readers who have been led to suppose that the Wedgwood family have voluntarily contributed to a life of their ancestor, exhibiting extraordinary want of knowledge of the special field of his activity. The evidence of this ignorance thickly strewn throughout its pages makes this totally unworthy of being a final biography."

plaque was made ! The author has mixed his dates. The plaque mentioned, belonged to the writer of these words. It was sold for £415, by Messrs. Christie, but in the year 1880, not 1781. There appears to be yet room for an original and accurate life of Wedgwood.

Then we have a candid critic and professed admirer of Wedgwood, who, upon two separate occasions when Old Wedgwood Exhibitions were being projected, has given us his personal opinion. The second one appeared in the "Daily Chronicle," June 28th, 1895, on the day the Burslem Centenary Exhibition of Old Wedgwood was opened to the public. Its title, "Wedgwood and the workman." In this article the writer repeats the same criticism he used before, in 1879. Why did not Wedgwood teach the work-people of Staffordshire to "evolve out of their own natural fancy, images, reflected from things familiar to their minds and dear to their hearts? Did he elevate any existing local tradition of art pottery, or found any school of ceramic sculpture, similar to that created by Luca della Robbia in Italy?" Regrets that Wedgwood did not create subjects like della Robbia's fine relief of the meeting of St. Francis and St. Dominic; objects to the use of moulds in Wedgwood's manufactory, &c., &c. To this article the writer replied at the time: That, from what is known of the manners and customs of the average workman of the period, we should be thankful that Wedgwood set some of them to "evolve" the beautiful works in jasper, that bear his name; that any comparison between the indefatigable potter of Staffordshire and the great Italian sculptor was most unfair. Della Robbia might also have used moulds in his manufacture. Wedgwood and his critical patrons were familiar with the Florentine sculptor's work, but some preferred that produced at Wedgwood's Etruria. We have had della Robbia twice, why not, for a change, set up Michael Angelo or Cellini? Can it be that the name of the Florentine sculptor has the same engrossing fascination upon the mind of this critic as the head of King Charles the Martyr had upon Mr. Dick? But these are the only discordant notes one has to chronicle, that count but little, when the many flattering opinions, written or spoken, upon this subject are considered.

Upon Collecting
Old Wedgwood.

The writer has been requested to say something upon this matter for the benefit of the beginner, who admires, and would like to possess a few good examples of this refined art. He can safely advise the collector to buy

any good pieces whenever and wherever he may find them, if he is satisfied or assured by someone capable of an opinion, they are genuine. He need not be very careful in the matter of price, but must consider the future value. Twenty years ago, about seventeen extensive collections of Wedgwood existed; to-day, three only of the number are intact. Five have been bequeathed to various provincial museums—nine have been sold, either privately or by auction, and the items belong now to at least two hundred admirers of ceramics; who do not consider their collections complete without some specimens of Wedgwood. Some six years back, owing to the deaths of five or six owners of Wedgwood, their collections were thrown upon the market in two seasons, one of them taking Messrs. Christie four days to disperse. The result was, as might have been expected, prices were lower than had ever been known. The art collector, like the investor, does not buy upon a falling market, but waits for an upward movement. This glut is now long past; if the inquirer seeks any known variety of art, he will, sooner or later find what he seeks; but he may have to wait longer for fine old Wedgwood. At this time (January, 1898) he will find that after a careful search among the art-dealers of London, Paris, Berlin, or Vienna, that his quest has not produced enough to fill a very small cabinet. The dealers can only obtain their supply from private owners, who are not always anxious to sell—whose treasures are not likely to be sold during their lifetime.

The amateur to be successful in art-collecting will, of course, require what the Medway coal-trade did—capital. But he will find that a practical knowledge of what he collects will be nearly as useful as a good balance at his bankers. This knowledge can only be inspired, but not completed from books, it must be the outcome of experience by comparison and careful study of good originals. If in his early days he does not possess this knowledge he must trust to an expert whose business it is—and there are art-experts who can be depended upon to act with honour and integrity.

In the collection of any art, he must not expect to be very successful by adopting the process known as "picking up" something for nothing. Fine pieces, especially if perfect, are not often to be found in cottages, back streets, courts, or alleys. Dirt does not enhance value, indeed, to the inexperienced, it often hides serious imperfections or restorations. It is best to search carefully among the varied stock in the hands of London or country art-dealers. If he has the necessary experience he may safely purchase at any auction sale.

No historic or renowned collection of art has ever been made by the "picking up" process. We hear often of the wonderful finds some fortunate collectors have met with. The picture bought in a country public-house for ten shillings, and four thousand pounds offered for it (and refused) within a week. The picture considered, by "the best judges," to be the identical lost one that had been sought for, in vain, all over Europe, &c., &c. It is curious that these wonderfully found treasures seem to vanish into space; they never appear in any known collection, and are never heard of afterwards.

Some of the well-known collectors of Old Wedgwood adopted a method in their early collecting days that deserves mention. They commenced by purchasing a few good specimens of the modern reproductions; and learning, by comparison, the desired quality of the old pieces, were then soon able to act with decision and to acquire their knowledge quickly at a moderate outlay.

It may be hoped that some public museum or some enthusiastic collector will some day endeavour to form a *complete* collection of Old Wedgwood decorative pieces. One showing the early attempts in the crude material—the successive improvements in the body, relief and colour: examples of the plaques, medallions, and cameos as mounted or applied ornaments. If done upon a definite and decided plan the result would be effective and educational; and would have even more interest than a collection formed of pieces purchased because of their rarity or value.

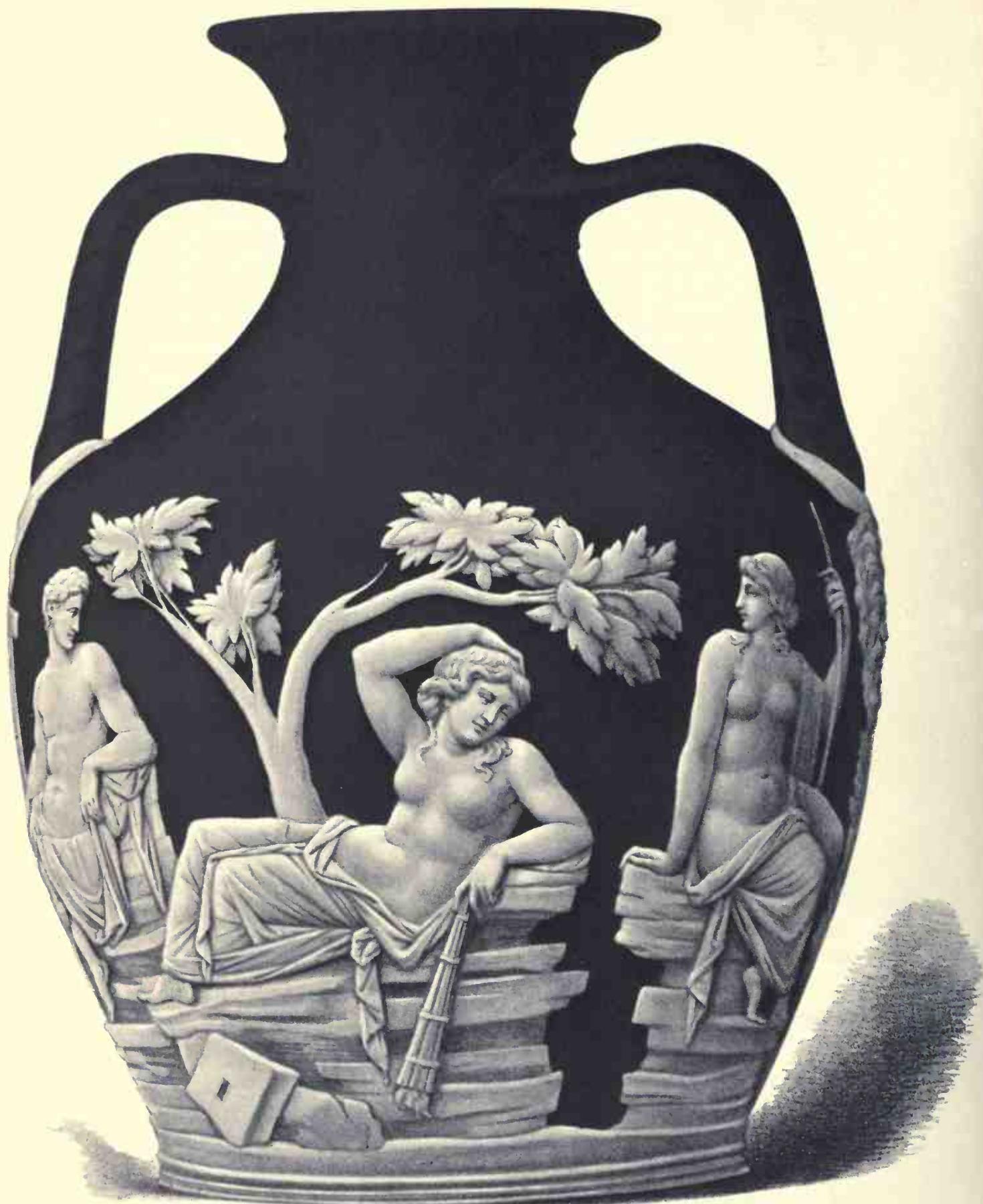
It has been remarked—usually by amateurs of richly coloured porcelain, that Wedgwood is “cold.” So is the material out of which the Venus of Milo was carved and so is the sky of heavenly blue. In nature or art, perfect form is of equal or greater value than brilliancy of colour, and a piece of old Wedgwood grows in estimation the oftener it is looked at. Patriotism has some influence in the art-world, those who doubt it should try to purchase genuine French art in France or German in Germany. Old Wedgwood is an English art made out of materials found in British soil—invented and perfected by an Englishman, who had never travelled beyond the limits of Great Britain. Its designers and workmen were Englishmen, with the exception of the few Italian artists who worked at Rome under Flaxman's superintendence; and he has written that it took him some weeks to finish their work after they had done. We should be proud to remember that Wedgwood's best patrons were French collectors of that superb art epoch, the Louis XV. and XVI. periods: not only was the demand for Wedgwood's art-work greater than could be supplied, but the state-aided Royal pottery of Sèvres set to work to follow Wedgwood's form and design, as also did the Royal potteries of Dresden, Furstenburg, and Madrid.

“Of imagination, fancy, taste, of the highest cultivation in all its forms this great nation has abundance. Of industry, skill, perseverance, mechanical contrivance, it has yet a larger stock, which overflows our narrow bounds, and floods the world. The one great want is to bring these two groups of qualities harmoniously together; and this was the peculiar excellence of Wedgwood: his excellence, peculiar in such a degree, as to give his name a place above every other in the history of British industry, and remarkable and entitled to fame, even in the history of the industry of the world.”

Josiah Wedgwood, honoured in his lifetime, his memory still kept green by his countrymen, is some satisfaction; but a man who by his industry and enterprise—without State help, practically founded an important staple trade, deserved some State reward or honour. His character alone would have done honour to the peerage. Other nations yet remember his services to art and commerce. The story of his life and work is known to every American schoolboy, for the National school reading-books provided by the State, contain it. We may yet do the same for our Board schools. Upon the centenary of Wedgwood's death (January 3rd, 1895), a potter of far off Silesia sent a wreath to Stoke-upon-Trent with a request that it should be placed upon his grave. It is not mentioned that any wreath was sent from any district in Great Britain. “*Si quæris monumentum?*”

PLATES

(Nos. I to 65)



Grivell del

PLATE I

Parrot et Co Print.

PLATE I.

THE BARBERINI OR PORTLAND VASE.

THE original of this celebrated work was discovered about 1630, in a tumulus known as Monte del Grano, on the Frascati Road, a short distance from Rome. The mound containing this treasure included a sepulchre on the ground or lower floor, and three chambers above. In the largest of these was found a sarcophagus, bearing on the two sides fine reliefs of Priām begging the body of Hector, and the sacrifice of Iphigenia; the two ends carved with groups of warriors, horses, &c. The sarcophagus bore an inscription dedicated to the memory of the Emperor Alexander Severus and his mother, Julia Mammæa, both of whom met their death during a revolt in Germany, in the year 235. The vase found inside the sarcophagus, was deposited in the library of the Barberini family, the sarcophagus itself in the museum of the Capitol.

About the year 1782, Sir William Hamilton, the eminent antiquary, and friend of Wedgwood, purchased the vase from the family, brought it to England, and after some negotiations, sold it to the Dowager Duchess of Portland in 1784, where it formed the chief treasure of the Portland Museum. The Duchess died the following year, and the collection was dispersed by auction. The Duke of Portland secured the vase and lent it to Wedgwood for the purpose of making a copy.

Volumes have been written, and illustrations made of the subjects upon this vase, by various experts. All of them agree to differ, and we are yet waiting for some antiquarian who can decide exactly the story illustrated. Mr. Charles Greville considered the reliefs referred to the death of Adonis; Dr. King, to the birth and acts of the Emperor Alexander Severus. Windus, in his elaborate book upon the vase, considers they record "An event, or

Wedgwood 6.]

cure, on which Galen valued himself most; the case of a noble lady who was said to be in a very dangerous state, whose ailment he discovered to be love, the object of which was an actor, or rope dancer." Dr. Black and Wedgwood considered they represented Immortality, or the entrance of a youth into Elysium—Death, the gate of life. Dr. Darwin inclined to the Eleusinian mysteries, but his lines in the "Botanic Garden,"

"Or bid mortality rejoice and mourn
O'er the fine forms on Portland's mystic urn,"

still leave this matter a subject of conjecture.

The material of the vase had long been considered a precious stone, but Wedgwood discovered it was simply glass-paste, in two layers; the upper cut away to form the relief in the manner of the shell cameos. Many examples of glass-paste, Egyptian and Greek, are known. One celebrated vase, known as the "Sacra Catino," belongs to the city of Genoa. This vase, supposed to be formed from an emerald, was traditionally connected with the Queen of Sheba, and was for centuries the pride of the city; so much valued and esteemed, the Republic were able to borrow half a million of ducats on its security alone. It was seized by the army of the French Revolution, and carried to Paris, where it was carefully examined and pronounced to be formed of coloured glass. At the Restoration, the allies returned it to Genoa in a broken state.

The original Portland vase measures in height 10 inches; its greatest diameter, 7 inches. It had evidently been broken and carefully repaired at some remote time, for the glass bottom, bearing in relief the head of a woman, was certainly part of another vase—the scale of the figure being so much greater than the other reliefs. This base was ground and roughly fitted to the vase with cement. While in the possession of the Barberini family, Pichler, the gem engraver, was allowed to take a mould, from which some copies were made in plaster by Tassie, who afterwards destroyed the mould: these copies are now somewhat rare, and are the only exact reproduction of the vase when it came to England. Unfortunately, the original was broken into fragments, in 1845, by an imbecile visitor to the British Museum. The pieces were very badly put together some time afterwards, and it can still be seen in the Greek Coin Room.

Wedgwood received the vase from the Duke of Portland on June 10th, 1786, and immediately commenced his experiments and modelling, indeed, his first attempts were made from the illustrations by Montfaucon, before receiving the vase. When, however, he had the original to examine, he at first thought it impossible to make any reproduction worthy of the original, or to translate the effect of the antique, the varying shades in the hollows of the rocks, perspective, and distance. By cutting away, more or less deeply, the outer layer of white glass, the artist was enabled to give varying tints of colour to the reliefs; the dark blue showing more or less through the white, both layers being to a certain extent transparent. This could not be done with the opaque jasper of that period. Wedgwood himself said: "It will be found that a bas-relief, with all the figures of a uniform white colour upon a dark ground, will be a very faint resemblance of what this artist has had the address to produce, by calling in the aid of colour to assist his relief."* This difficulty was in the end surmounted by the use of colour where required. Webber was the chief modeller of all the bas-reliefs, but the body of the vase and ground colour gave the chief much thought and attention. The original vase appears to be of a black ground, but it is really a dark blue. Wedgwood's "first fifty" were coloured on the solid jasper with a mixture of blue and black, and then dipped in black. The lapidaries' work on the reliefs required extraordinary care. So long did these operations and trials extend that a perfect copy was not produced until 1789, three and a half years after the vase came into his hands.

The issue of the "first fifty" was by subscription, at fifty guineas each. It is not certain how many were issued: only about sixteen copies are known to exist, many of these in museums at home and abroad. Even this first issue varied in the body, in the coloured shading, and in the white relief; some are of bluish, others opaque, and again of yellowish white.

The fine example of this chief ceramic work of the last century here illustrated, is the only one known in which the peculiar charms of the original are in any satisfactory way reproduced. In colour, it closely resembles the antique. Mr. Godfrey Wedgwood thinks it must have been

* Wedgwood to Sir William Hamilton, 1786.

passed through the kiln at least three times. By this, the opaque jasper has assumed a vitreous semi-transparent condition allied to porcelain, allowing the deep grey colour of the body of the vase to show through the more opaque white reliefs, thus obviating the somewhat clumsy expedient of making up for the transparency by the application of local colour in the thinner parts of the relief. Many of the "first fifty" were coloured in this manner. This fine example of Wedgwood's best work, is probably an early "trial;" perhaps the result is accidental, but its beauty makes us regret that such accidents did not occur more frequently.

No work of ancient or modern time has been so much copied in all known materials: brass, iron, silver, and other metals; carved in wood or stone, moulded in plaster or clay. A very good reproduction, in glass, has recently been made by Mr. Northwood. As to the quality of most of these copies, the less said the better, nothing approaching Wedgwood's work, even of the later or modern period, exists. Some of the pottery and porcelain copies made about 1848, are a burlesque on the original; some are known of "improved" form, according to the taste of the modeller, with twisted rope handles, flat reliefs, ground of the colour of a "grained" oak-door.

J. LUMSDEN-PROPERT, Esq.



My own copy. Selected by
Lady Fane. Feb 11 1899
Fred. Fleetwood

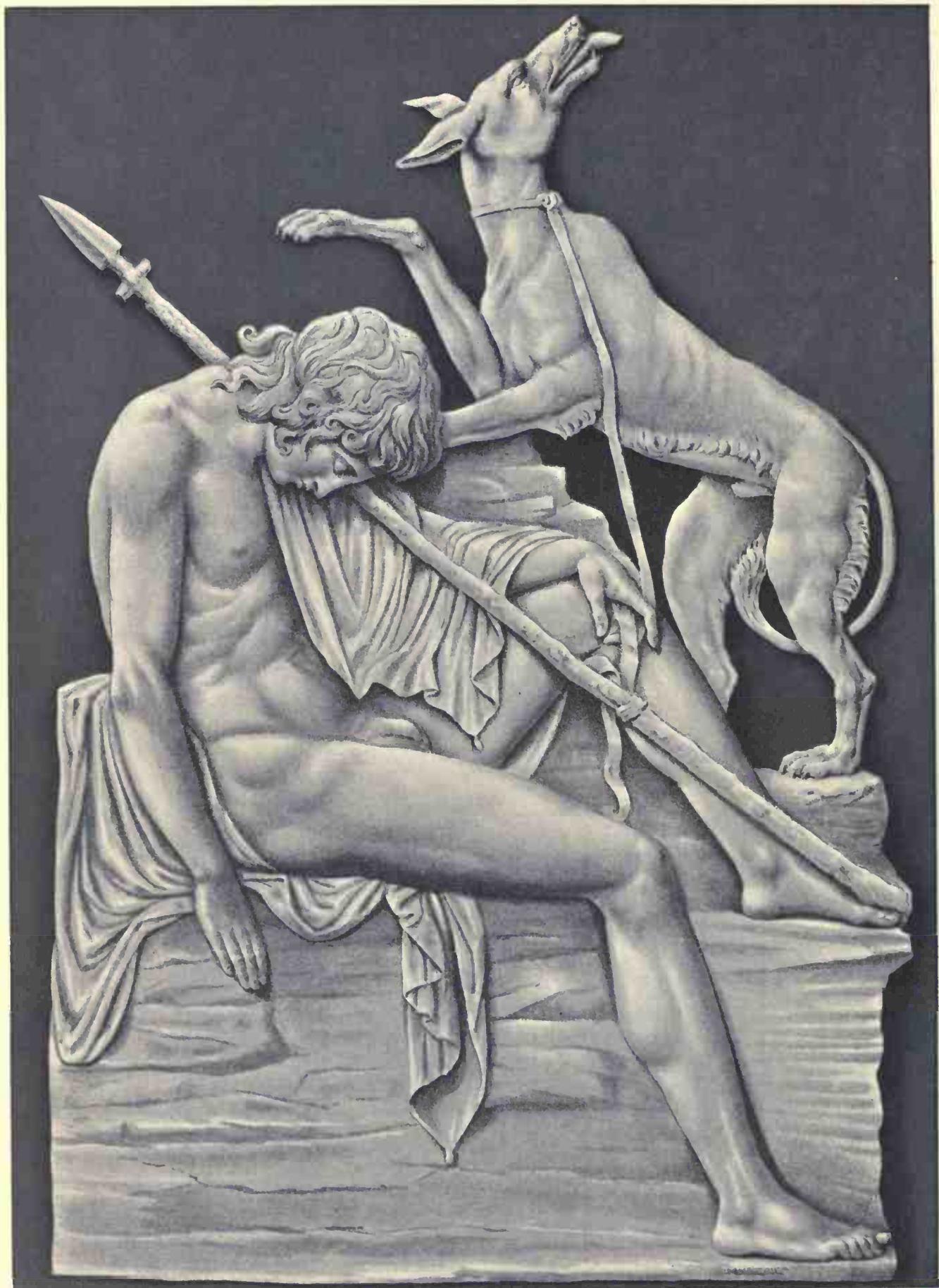


PLATE II.

ENDYMION SLEEPING ON THE ROCK LATMOS.

PLAQUE or tablet, upright, measuring 10 inches high, 8 inches wide. Dark blue jasper, relief in white.

The subject of this very fine plaque, Miss Meteyard says, is thus described in Dalmazzoni's accounts and papers, sent to Wedgwood: "No. 53. Pacetti. Endymion sleeping on the rock Latonius (Latmos) is visited by Diana. The dog, seeing the approach of Diana, barks and with his foot awakes his master. Grecian workmanship: Museo Capitolino."

Plaques of the old period of this subject are rare—not more than three of the same quality have been met with. A mould still exists at Etruria from which later copies have been made; the subject has, however, been altered from the one here illustrated, the figures being rather more draped. Wedgwood was of opinion that it took an experienced artist to clothe the figures of antique art, and even then the result was not always satisfactory. In this design the head of the figure, the arm and drapery, are most skilfully modelled and undercut.

Keats, the author of the beautiful poem of "Endymion," may have written his first line—

"A thing of beauty is a joy for ever,"

after seeing the antique. As he wrote the poem in England, at the little hotel at Burford Bridge in Surrey, it is possible he was inspired by a Wedgwood translation of the antique.

Supposed to have been modelled about 1790. It is not mentioned in the catalogue of 1787. Marked WEDGWOOD (No. 2).

MRS. RICHARD BAKER.

PLATE III

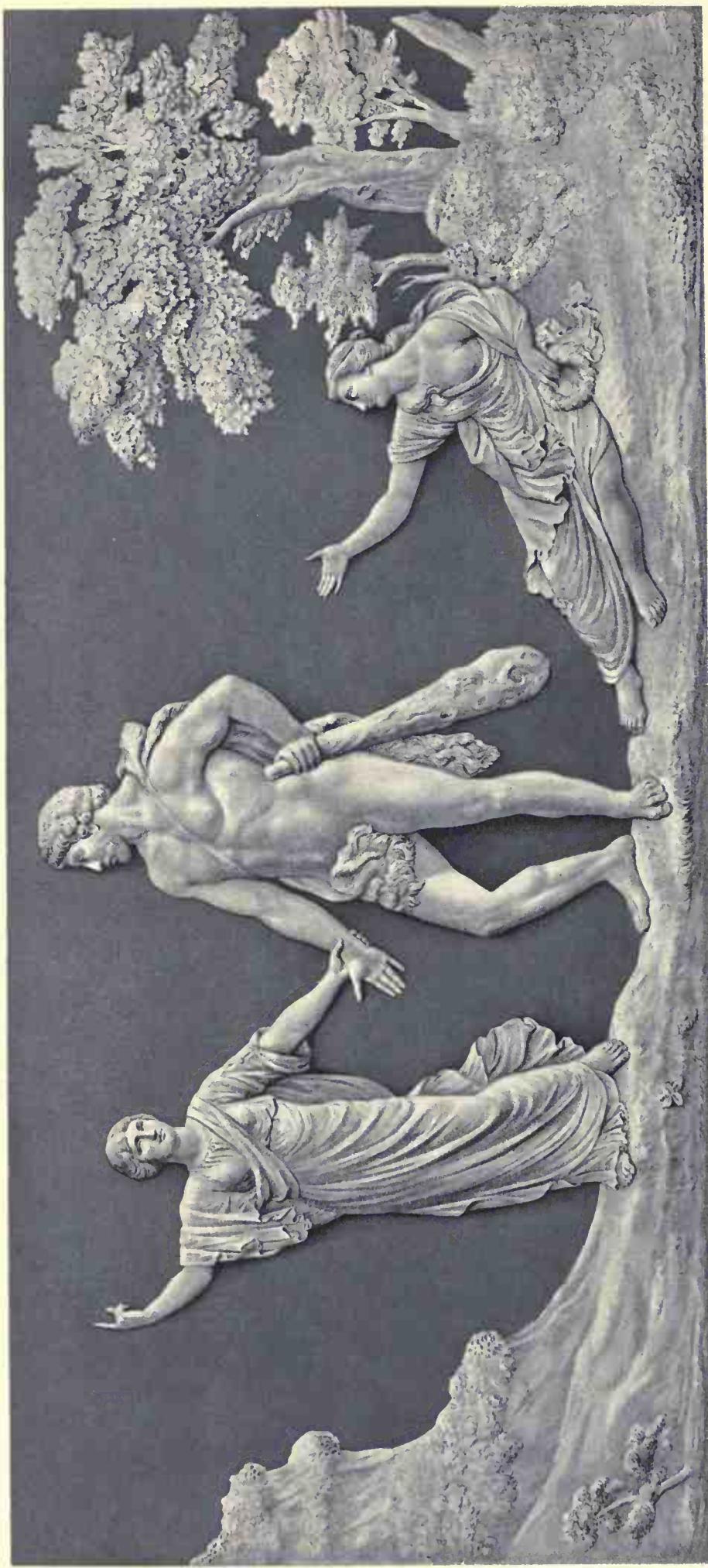


PLATE III.

THE JUDGMENT OF HERCULES.

PLAQUE or tablet. Lilac jasper, white relief; oblong square; measures 18 inches long, 6 inches high. In Wedgwood's catalogue of 1787 it is thus mentioned: "No. 69. Judgment of Hercules; modelled agreeably to Lord Salisbury's idea of representing this subject."

Very high relief; the ground colour good, the relief not quite of the dense waxen character of the plaques made in the Wedgwood and Bentley period. This design has been attributed to Flaxman, but if so it was probably an early work—before the influence of his visit to Rome.

This subject, the only one of that colour known, formed part of the stock sent to Wedgwood's agent in Paris, in the time of Louis XVI. Plaques or medallions in lilac of any size are rarely met with. At the Loan Exhibition of old Wedgwood, shown in Liverpool in 1879, no plaques and only three medallions in that colour were exhibited.

The subject has been reproduced on a smaller scale, with the addition of a temple on the left, a grove of trees, with figures dancing, on the right—probably made during the Wedgwood and Byerly period, about 1805.

A fine plaque of this subject in oval form, blue and white, on the large scale, marked Wedgwood and Bentley, is known.

Marked WEDGWOOD (No. 2). Date about 1792.

J. RUSTON, Esq.

PLATE IV

Frontispiece

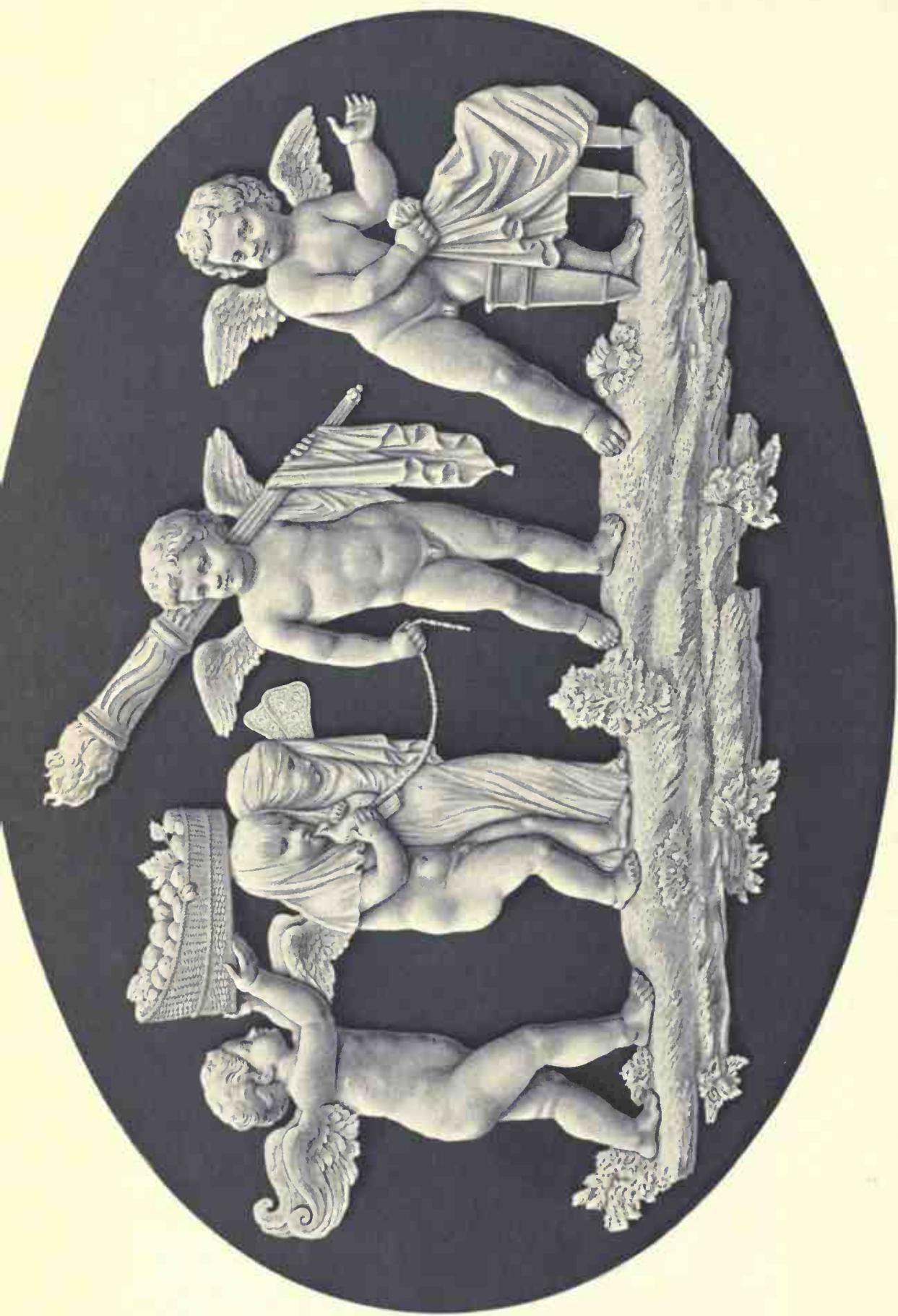


PLATE IV.

THE MARRIAGE OF CUPID AND PSYCHE.

TABLET or plaque, oval. Dark blue jasper, white relief. Measures 17 inches long by 12 inches wide.

This well-known subject was copied from the celebrated antique in the Marlborough collection, and is often designated "The Marlborough Gem." Some doubt exists among those expert in antique gems as to the period when it was first engraved. It has been classed as an antique, but some authorities attribute it to the fifteenth century. Numbered 1094 in Tassie's first octavo catalogue, 1775. In the large quarto catalogue of Tassie's gems by Raspe, 1790, it bears the number 7199. The antique gem is a cameo, and measures $1\frac{7}{8}$ inches by $1\frac{1}{8}$ inches, and bears underneath: ΤΡΤΘΩΝ ΕΠΟΙΕΙ. The inscription is but slight evidence, for, as Raspe says, "Such was the sway of public prejudice in favour of Greek taste, even those Roman artists affected to write their names in Greek or with Greek terminations, just as formerly our musicians and singers, from a similar prejudice for Italian musical excellence, affected Italian appellations." Tassie states that he erased the inscription upon his paste copies, but he must have issued sulphur casts intact, for Wedgwood's earliest copy, of the size of the original, has it in intaglio and cameo. Wedgwood made it in all sizes, from the one illustrated to one a little larger than the original, his catalogue of 1787 giving it 1 inch by $2\frac{1}{4}$, and says the smallest is a cast from the gem itself.

No subject from the antique was ever more popular, not excepting the Portland Vase; engraved in line by Bartolozzi and others; even burlesqued by Gillray. Mr. Story-Maskelyne says: "In point of technique this has never been surpassed in any age. Indeed, alike for movement, grace of form, for tenderness of treatment and precision of modelling, as for the delicate technical management of surface, this cameo may challenge any work of ancient or modern times." This plaque, the largest known of the subject, is said to have been modelled by Flaxman, but it is probably the work of Webber. Flaxman certainly modelled the graceful "Sacrifice of Hymen" as a companion to it; but we have no evidence he ever worked upon this, or the smaller sizes. The plaque formed part of a fine series of tablets made by Wedgwood for the Russian Prince Galitzin. Each plaque framed in metal ormolu, with ribbon and loop, probably the work of Boulton. Miss Meteyard quotes the price of a plaque of the same dimensions from an invoice, 1779, £12. 12s.

Probable date 1776. Marked WEDGWOOD & BENTLEY (No. 8).

JESSE HAWORTH, Esq.



PLATE V

PLATE V.

VASE AND PEDESTAL, BLACK JASPER, WHITE RELIEF.

VASE and Pedestal, known as "The Homeric." Vase measures 18 inches, pedestal, 6 inches in height; jasper body dipped in black; subject of the relief, Flaxman's Apotheosis of Virgil, first designed about 1776. The first plaque made of this subject is said to be the chief tablet in one of the Longton Hall chimney-pieces, commenced about 1777. Cover surmounted with a figure of Pegasus; handles in the form of serpents holding an egg; underneath, a small relief of a Medusa, upon a winged ornament; borders of Greek foliated and other ornament; pedestal, square with cut corners; at each a griffin; reliefs of sacrifices, women and children, on each side.

This vase and pedestal is of an unusual size in jasper. Black and white pieces of the best period, in any form, are rarely to be met with, and of course, much treasured. Only two of these vases have been offered by auction during the last twenty years—the one here described, and the companion vase, with the subject, Apotheosis of Homer. The Homer vase formed the chief item in the Sibson collection, sold at Christie's, March 7th, 1877, producing £735.

Vase and pedestal are in good condition, the colour of the ground showing the usual brown tone in places—never absent from old black and white, and sometimes seen in later reproductions.

Probable date, 1789. Marked WEDGWOOD (No. 2).

Executors of the late T. SHADFORD WALKER, Esq.

PLATE VI

Gravell del



PLATE VI.

PLAQUE, WITH BIRDS' NEST AND VITRUVIAN SCROLL.

TABLET or plaque, solid dark blue jasper, white relief; measures 18 inches long by 7 inches wide; said to have been modelled about 1786, by Westmacott, for Wyatt the architect. Plaques with a foliage in scroll form were designed by Flaxman, and used for chimney-piece decoration. This example is in very high relief, sharply undercut, and all detail carefully worked out; the bottom of the plaque is a little stained and altered in colour, perhaps from a severe firing.

This rare subject may have been Wyatt's own property, and not much used by Wedgwood; two only are known—the other in the Sibson collection sold March 7th, 1877, for £98. 14s.

This plaque belonged to Josiah Wedgwood, and has been carefully kept by his descendants. The fire holes at the back are still filled with plaster, showing it was once fixed into a chimney-piece. The stain upon the field perhaps being objected to, another, possibly the one sold in the Sibson collection, was made to replace it, Wedgwood keeping this as a specimen of good work, for reference.

Probable date, 1789. Marked (twice) WEDGWOOD (No. 2).

GODFREY WEDGWOOD, Esq.

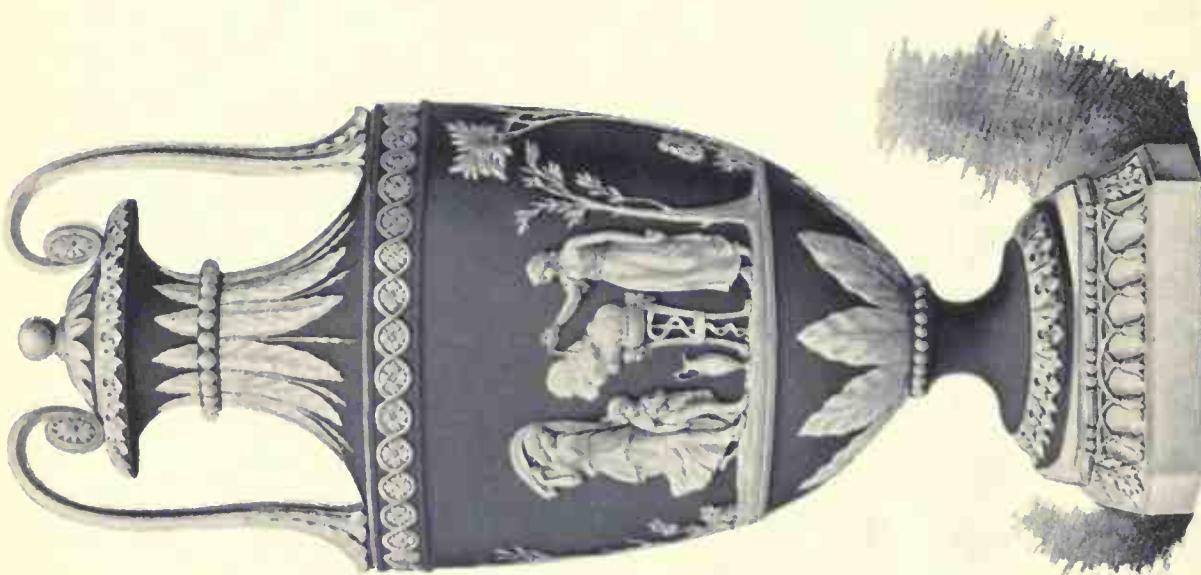


PLATE VII.

THREE GREEN JASPER VASES.

VASE to the left; celadon, or pale sea-green jasper, white relief: one of a pair; height, 11 inches; subjects: three nymphs preparing a sacrifice, a vase of flowers, brazier of fire, &c. Reverse: two nymphs and a child at a tripod-formed altar; subjects: the same on both vases, designed by Lady Templeton; the usual mark \mathbb{T} on each vase; Etruscan scroll handles, plinth of pure white jasper; borders of circles enclosing quatrefoils, &c.

Probable date, 1789. Marked WEDGWOOD (No. 17).

MESSRS. THOS. AGNEW & SONS.

Centre Vase, pale green jasper, white relief; height, 7 inches; subject of reliefs: Venus bound by two Cupids, by Flaxman; and Friendship Consoling Affliction, by Mrs. Landre; masked horn handles, acanthus, and leafage ornaments, &c. Formerly in the S. C. Hall collection.

Probable date, 1790. Marked WEDGWOOD (No. 19).

G. ASHWORTH, Esq.

Vase to the right; sage-green jasper, white relief; measures 11 inches; one of a pair; subject of reliefs: a sacrifice to Pomona and Flora, designed by Lady Templeton; handles of twisted mane or rope pattern, tapering from leopards' heads. Acanthus leaf ornaments, plinths pure white jasper, with flowers in relief.

Probable date, 1789. Marked WEDGWOOD (No. 17).

G. W. WALES, Esq.

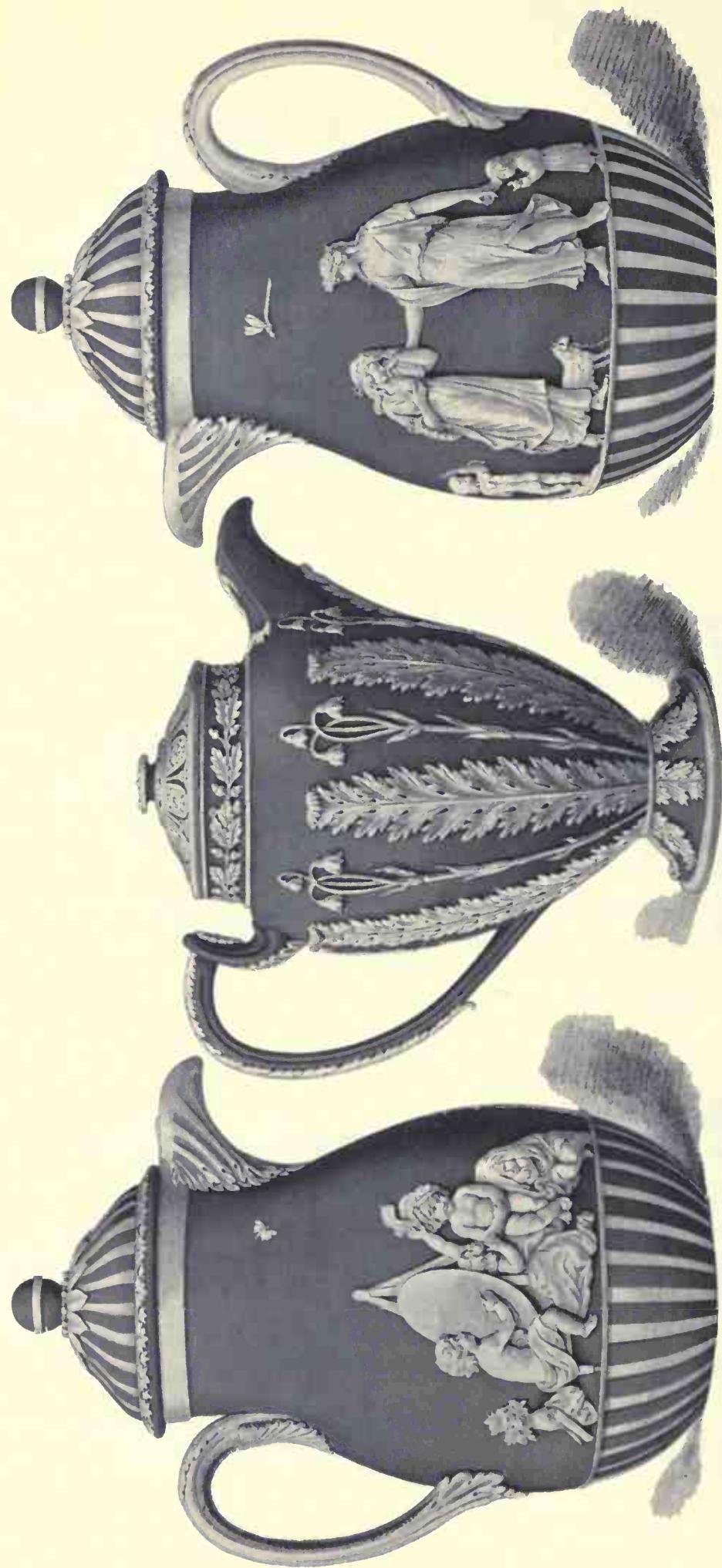


PLATE VIII

Overall des

PLATE VIII.

THREE DÉJEUNER PIECES.

THESE examples are of the class described in the 1787 catalogue: "Déjeuner cabinet pieces, or tea and coffee equipages." Fine jasper; the bands of white, the inside of the tea-cups polished on the wheel. They were not made until all the difficulties of the fire were overcome, when Wedgwood could say: "We are now absolute with the jasper." Although made for occasional use, owing to the care and attention required in manufacture, they were always costly and probably made for presents. As examples of ceramic work, they have never been surpassed by any potter. In the catalogue of 1787, Wedgwood illustrated the semi-transparent body of the thinner pieces by a coloured plate.

Coffee-pot to the left; lilac jasper, white relief; 8½ inches high; fluted white, polished white fillet, spout and handle. Subject of relief: The Infant Academy, after Sir Joshua Reynolds, P.R.A.

Probable date, 1792. Marked WEDGWOOD (No. 18).

G. W. WALES, Esq.

Chocolate-pot, centre; green jasper, white relief; 6½ inches high. Acanthus, snowdrop, and other leafage in very high relief; oak border, &c. The cover with ornament to match.

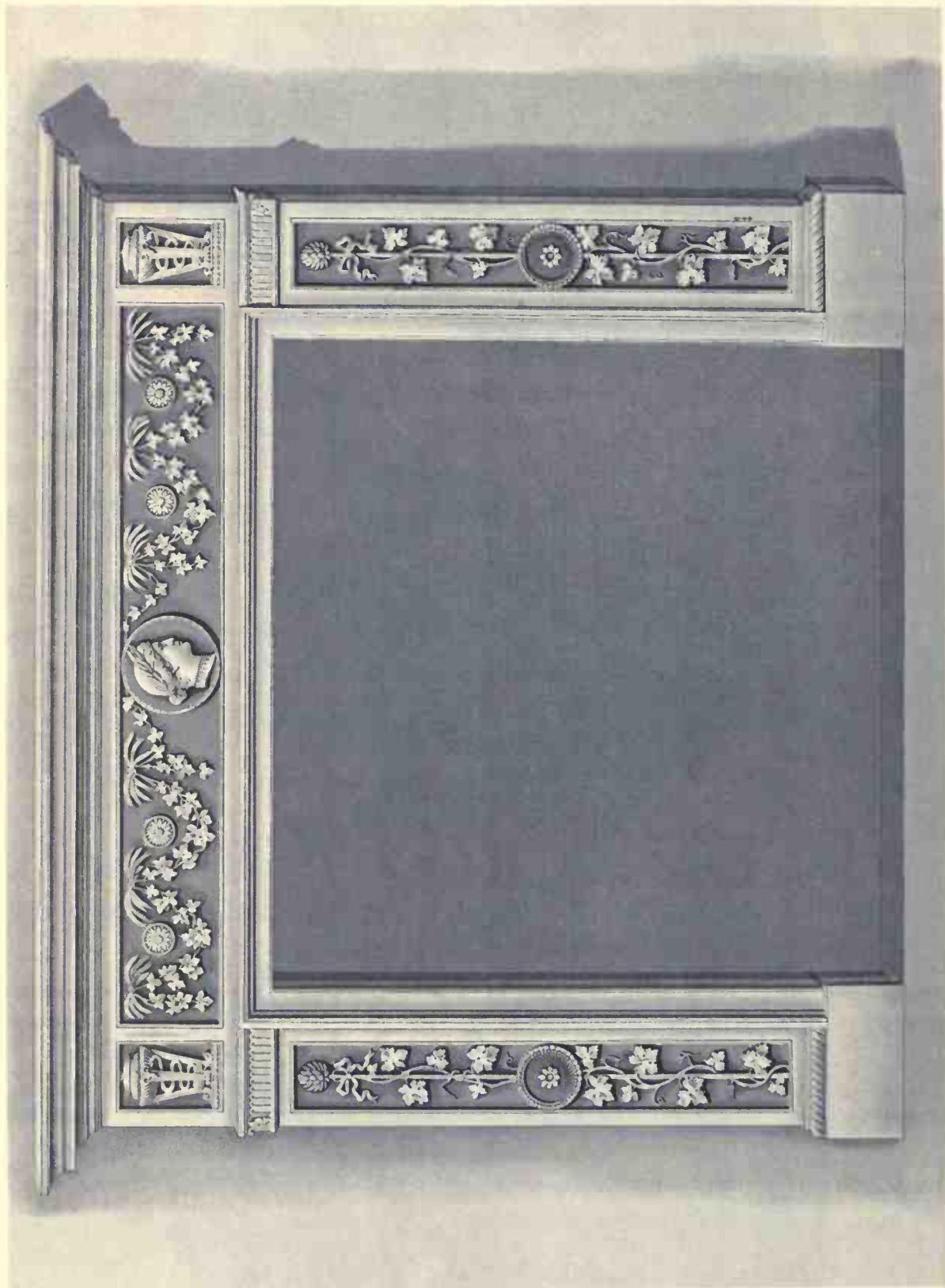
Probable date, 1790. Marked WEDGWOOD (No. 19).

J. C. HAWKSHAW, Esq.

Coffee-pot to the right; green jasper, white relief; height, 8½ inches. Subjects: Women and Children; designed by Lady Templeton. Fluted on base. Dome-shaped cover with similar ornamentation.

Probable date, 1792. Marked WEDGWOOD (No. 19).

G. S. DAVIS, Esq.



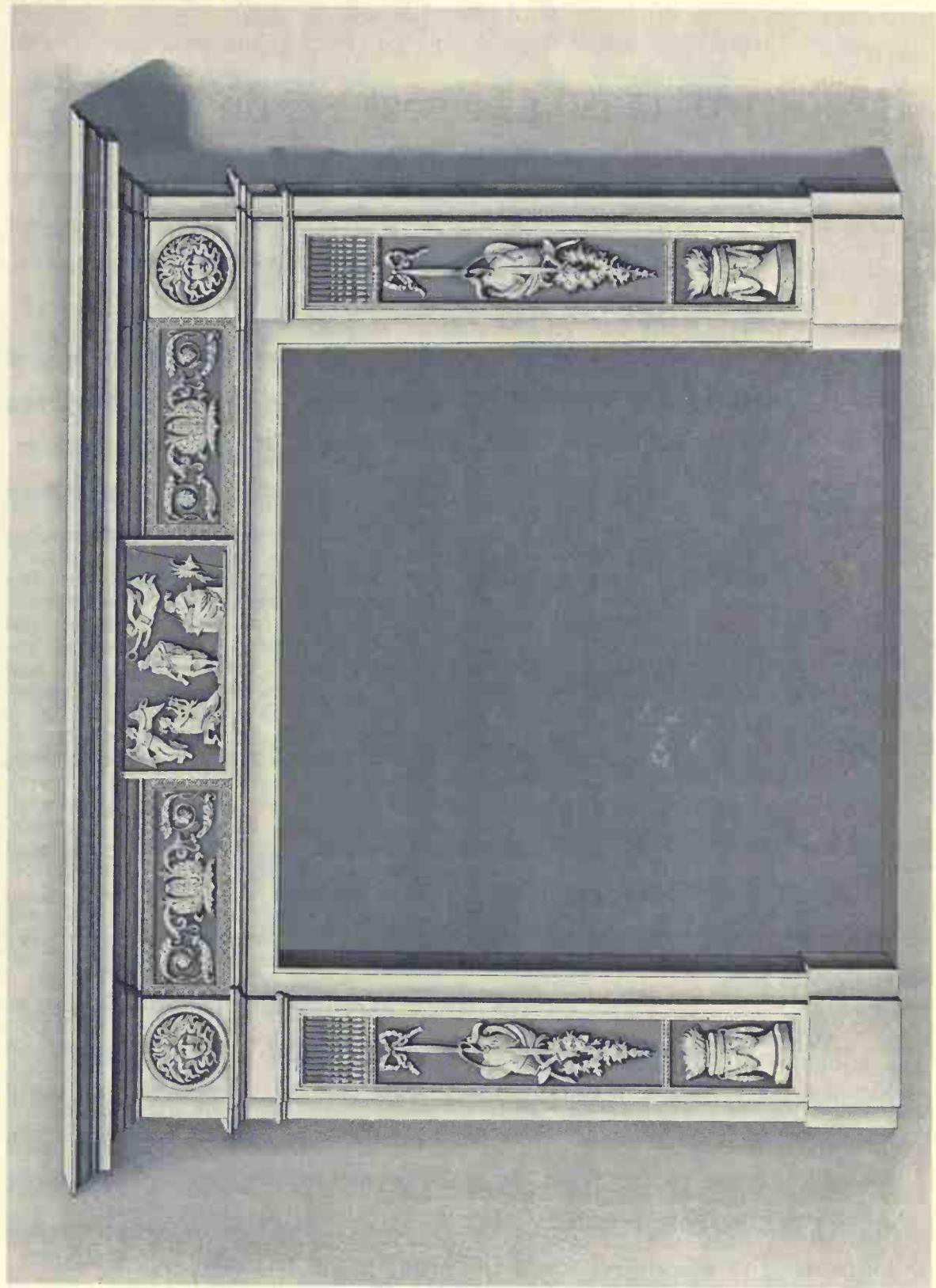


PLATE X

Overall des

Printed by Gauthier & Cie, 15, Rue du Docteur Faure.

PLATES IX-X.

TWO CHIMNEY-PIECES MADE FOR LONGTON HALL.

JASPER PLAQUES IN WHITE MARBLE.

ABOUT the year 1770 much consideration was given to the subject of chimney-pieces by architects and others interested. The carved wood and stone designs of an earlier period, either from a change in fashion, or, perhaps, from not being in harmony with the decorative-classic of Adams and his school, were not much followed. The tall fire-place and fire-dog hitherto employed for the wood-fire gave way to an iron grate for the use of coal, and a lower chimney-piece. Boulton, of Soho, brought out cheap and showy articles in plain wood with raised metal ornaments cast in moulds; these, when painted, giving the effect of carved work, at a much less cost. Wedgwood, ready for any demand upon his productions, brought out painted wood pieces, mounted with black basalte plaques with Etruscan and other designs in coloured enamel. A few were completed for Sir Watkin Wynne and other patrons, but the sale could not have been very great, from the fact that plaques of this character are now very rarely met with.

With the introduction of the coloured "jasper," and the advent of Flaxman as modeller, Wedgwood was soon able to interest the art-world with his fine relief plaques. Not until after all the serious trouble of the fire, the staining of the relief from the ground colour, and other difficult matters had been surmounted, could he say: "My tablets only want age and scarcity to make them worth any price."

Wedgwood's reference to these chimney-pieces is found in a letter to Bentley, dated December 17th, 1777:—

"Mr. Heathcote, you know, is repairing Longton Hall in our neighbourhood, and he wishes to have one of our chimney-pieces, but when I came to talk with Gardner, his architect, I find Mr. Heathcote's idea is to have our jaspers set in a wood frieze and tablet. I have convinced Mr. G. of the impropriety of this combination, and am to undertake the same with Mr. H. I told Mr. G. we were making some metopes, tablets, oval bas-reliefs for friezes, blocks, &c., for wood chimney-pieces, glass frames, &c., and showed him some samples which he approved of very much."

The plaques would be commenced about the end of 1777. No date is given when they were finished. Wedgwood's suggestion was duly carried out, for both pieces were completed in pure white marble.

The first chimney-piece (Plate IX.) has for its centre a beautiful medallion head of Ceres, wreathed with ears of corn, attributed to Flaxman. This fine subject has in our day been adopted by the French Government as the emblematic figure of the Republic upon the national coinage—two very long plaques, with festoons of ivy leaves and ears of corn; these plaques appearing as one complete frieze, the centre medallion being above, and cleverly concealing the space. This frieze must have been a special design for its purpose, no duplicate of the subject being known. The jambs, or sides, consist of the Bacchic Thyrus, a light ivy-entwined staff, surmounted with a pine cone, formed, also, of two long plaques, covered in the join by a circular plaque in the same manner as in the frieze. The upper plaques on each side of the frieze are altars of tripod form, with *Æsculapian* snakes entwined.

The companion chimney-piece (Plate X.) has for its centre tablet a fine plaque of Flaxman's apotheosis of Virgil—said to be the first made from this design. The frieze consists of two bold scrolls of leafage in the Vitruvian manner, each with a graceful fret, or meander border, in harmony with the scroll; two circular medallions of the head of Medusa, in low relief, evidently modelled expressly for this purpose. These differ from the first Wedgwood and Bentley design, and are about one-half the height of the earlier relief, which, if used in combination, would have dwarfed the other subjects. The jambs are wreathed altars of circular form, ewer, shield, armour, a wreath of flowers suspended by a ribbon.

At the top, a fluted and enriched ornament. The initial letters of Chapters I. and II. of this work are outlines copied from the plaques in the jambs of the two chimney-pieces.

These important works—sufficient in themselves to form a collection of old Wedgwood—are completed in white marble. Tradition has it, the marble of one (the Virgil) was designed by Flaxman, the other by the elder Westmacott. Both are of unusually large dimensions, each measuring, on the outside, 5 feet 5 inches high by 6 feet 8 inches long—the plaques contained in the two pieces measuring over 27 feet in length. Both were erected and used for a period in Longton Hall until the mansion was demolished. They were then sent by the family to South Kensington Museum and exhibited in the central court for many years.

Of the two, the "Virgil" is perhaps better known, having been illustrated in Meteyard and other works. In the "Ceres" the composition is not scattered but forms one complete subject, each part in harmony with the other. The ivy and wheat festoons are very graceful; each leaf of distinct form, never repeated. The potter's work is of equal merit, each plaque being well undercut, of even colour, and perfectly flat. Both pieces are in remarkably good condition, as bright and clear as when finished: the mark of the protecting fender is still visible on the surface of the marble proving their long domestic use without accident to the fine detail.

Wedgwood, in 1779, made a present of one of his finest plaques to his good friend Sir William Hamilton, at Naples, to mark his progress in the perfection of the material, and as some return for the many services rendered. This was acknowledged in due course.

"Naples, June 22nd, 1779. I have had the pleasure of receiving safely your delightful Basrelief, indeed it is far superior to my most sanguine expectation. I was sure your industry would produce in time something excellent in the way of Basreliefs, from the specimens I saw before I left England, but I really am surprised and delighted to the highest degree with this proof of the hasty strides you have made towards perfection in your art. Your Basrelief astonishes all the artists here, it is more pure and in a truer antique taste than any of their performances, though they have so many fine models before them."

During the best period of Wedgwood's work, fine chimney-pieces were completed for his patrons in England and Ireland, but not a tithe of these are now in existence, many having been broken up to secure the valuable plaques to enrich collections. Some years ago a good offer was made to purchase the two pieces with the object of taking out the plaques to be framed separately. Not caring to assist in a sacrilege of that kind, it was declined. Only the finest of the plaques were selected by Wedgwood for chimney-pieces. Plaques from this source, now in celebrated collections, still show upon the back, the plaster used for fixing them into the marble.

"Capability" Brown, the architect of Wedgwood's time, advised the use of plain white jasper, both in the field and relief, to imitate a sculptured marble slab. He objected to any coloured ground unless it was an exact imitation of some natural stone. Wedgwood thought this advice "orthodox," for Brown was the art-oracle of his time, his words had weight and his precepts were gospel. To make an exact copy of a sculptured marble in any form of clay would be imitating what it was not, and more or less a sham. Wedgwood, as responsible for the result, would decide and use his own discretion. It is doubtful if he ever made a chimney-piece in pure white jasper; no plaques, and only a few small medallions, are ever found in this material, without the ground colour.

Each plaque is twice marked WEDGWOOD (No. 2). Although commenced in the Wedgwood and Bentley period the mark proves they were not finished until about 1781.

PLATE XI



PLATE XI.

PRIAM BEGGING THE BODY OF HECTOR FROM ACHILLES.

PLAQUE or tablet. Pale sage-green or celadon jasper, white relief. Measures 15½ inches long by 6 inches in height.

This fine subject and example of Wedgwood, Miss Meteyard says, was made from a design by Pacetti, in wax, sent to Wedgwood May 10th, 1788, and described in Dalmazzoni's papers: "No. 4, Pacetti. Priam kneeling before Achilles, begging the body of his son Hector. The young man standing by Achilles is Automedontes, his shield-bearer. The first is the car of Hector, and the second the cart with presents to Achilles. The original is on the back of the sarcophagus of Alex. Severus in the Museo Capitolino."

The sarcophagus from which this design was taken contained the original Barberini or Portland vase. It proved to be a mine of wealth, not only to the collector of antiques, but also to the Roman modellers, who made designs for Wedgwood under Flaxman's direction. The story of Priam and Hector, the Sacrifice of Iphigenia, two groups of warriors, the death of a Roman warrior, and other subjects, all come from this same monument—the work of the best period of Greek art—to be reproduced by Wedgwood in his best period, when his fine material was perfected. To be translated from the cold stone into beautiful colour and relief.

Another equally good example of this subject, also in the green colour, evidently the work of the same modeller, is in the collection of Louis Huth, Esq.

Marked WEDGWOOD (No. 2), probable date 1789.

ISAAC FALCKE, Esq.

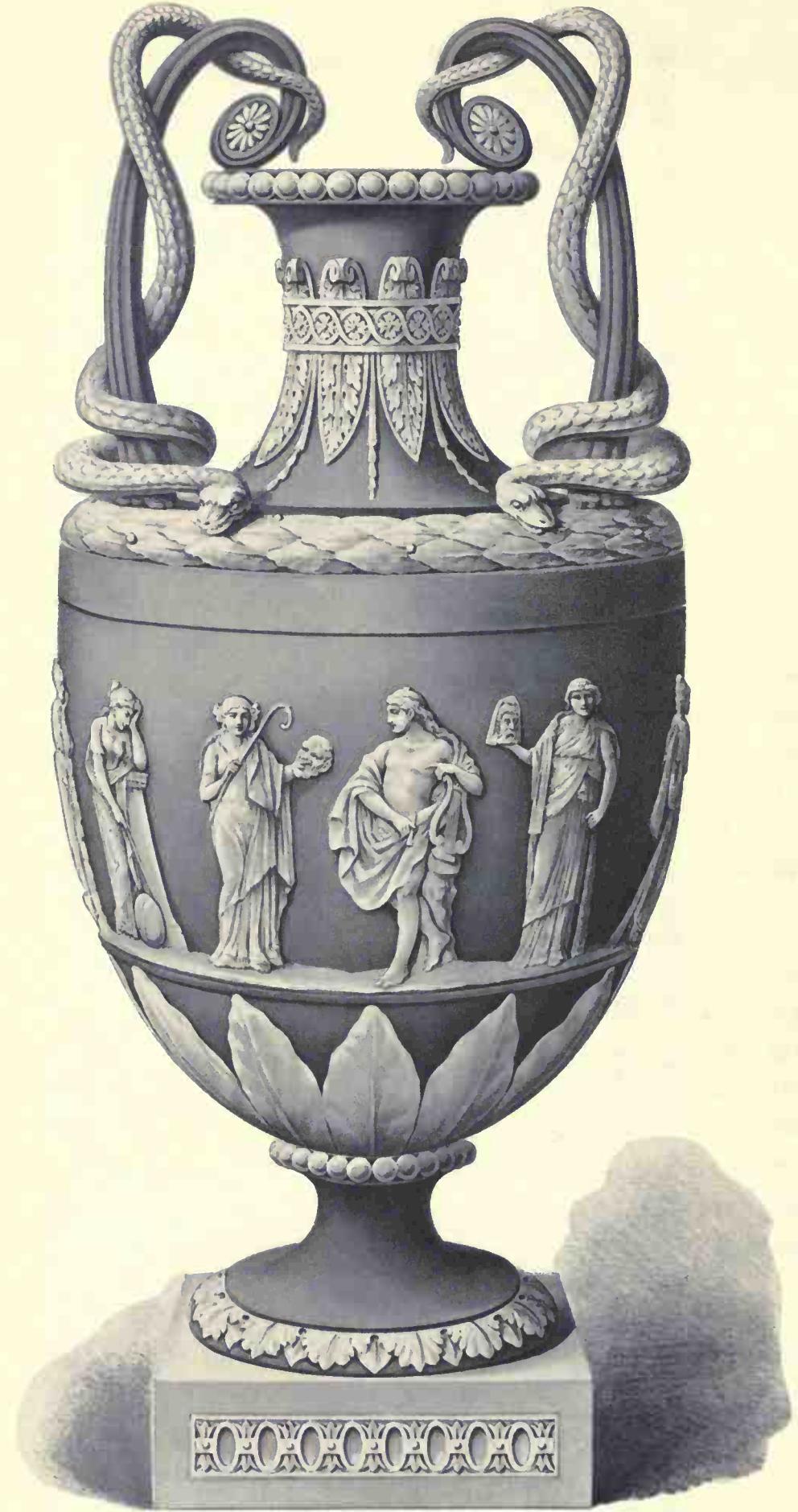


PLATE XII

Rebill del.

Printed by Perrot et C°, 10, rue du Delta, Paris.

PLATE XII.

A VASE IN GREY-BLUE JASPER, WITH RELIEFS OF THE MUSES, &c.

VASE of the early grey-blue jasper, not dipped on the surface. Measures 14 inches high—6 at greatest diameter. Subject of the reliefs: the Nine Muses and Apollo, with a Cupid, from Flaxman's design. It has tall scroll handles of Etruscan form, with twined snakes; laurel and leafage ornament; white plinth.

Some of the early black basalte, Etruscan painted and Agate vases made by Wedgwood had handles of twined snakes. This ornament was possibly suggested by the antique and Etruscan examples sent to England by Sir William Hamilton and others. One early vase of ordinary pottery, painted to imitate a natural stone, has for its handle a large male mask, with wreathed serpents, somewhat in the manner of the Medusa or Gorgon's head. The tall handle in the vase illustrated was first used for those in the jasper body, afterwards adapted to the basalte. Wedgwood's Catalogue of 1787 contains a coloured lithographic illustration of the same vase in blue and white, but with the relief of Venus drawn by swans, with this reference:—

“As these are my latest, I hope they will be found to be my most improved work. Verbal descriptions could give but an imperfect idea of the delicacy of the materials, the execution of the artist, or the general effect; and I must beg leave to refer those who wish for information in these respects, to a view of the articles themselves.”

The soft grey colour of this example of the early jasper is charming, and more pleasing to the eye than some of the colder tints of a later period. The material of a dense lava-like character, the potter's work and firing all that could be desired.

Marked WEDGWOOD (No. 17). Probable date, 1782.

MRS. H. SANSBURY.

PLATE XIII



PLATE XIII.

FOUR MEDALLIONS. CUPIDS AS THE FOUR SEASONS.

A SET of four medallions; upright oval; pale blue jasper body; "dipped" on the surface with dark blue. Each measures $3\frac{1}{2}$ by $2\frac{3}{4}$ inches.

These graceful subjects were designed by Flaxman; in the first instance used for the reliefs upon the square pedestals and some vases. They are first mentioned in the Catalogue of 1787, Nos. 231, 232, 233 and 234. "The four Seasons, in separate pieces," $3\frac{1}{2}$ by 4 inches, and also in a smaller size, 2 by $1\frac{1}{2}$ inches. The Seasons, as medallions, are rare; especially those in the larger size. A former owner of three of these medallions was over five years searching for the fourth to complete the set. The three were the property of James Tassie, and were copied in glass paste by his son and successor.

Marked WEDGWOOD (No. 18). Probable date, 1788.

L. WALTERS, Esq.

THREE MEDALLIONS. CHILDREN.

SUBJECTS of the ovals: two girls, one seated; two boys, one with bow and arrow; part of a series designed by Lady Templeton, and used for medallions, vases, &c. The square medallion: two boys, as Bacchanals, with grapes and vine leaves, under a tree, by Lady D. Beauclerk. All three are of the "solid" dark blue jasper, *i.e.* with the colour the same throughout, not "dipped." The edges are polished.

Marked WEDGWOOD (No. 18). Probable date, 1778.

J. H. MORGAN, Esq.



PLATE XIV.

A VERY LONG JASPER PLAQUE WITH CONVOLVOLUS FLOWERS, &c.

PLAQUE or tablet ; blue jasper, dipped on the surface with a darker colour. Subject of reliefs : Convolvolus flowers in natural form in the Arabesque manner. Measures 6 by 29 inches.

This plaque, the graceful design of an unknown modeller, designed either for the jambs of a mantel, for cornice, or furniture decoration ; may have been the work of the same artist who produced the ivy-leaf frieze for the Longton Hall "Ceres" chimney-pieces. In this, as with other subjects, the flowers and leafage are represented as in nature : in bud—half open—full and closed ; arranged in oval compartments with leaf-bordered scrolls. The Arabesque or Moresque style, in the opinion of Vitruvius, originated at Rome when Oriental art had influenced the taste of the time. The Moors in Spain, forbidden by their prophet to represent the human or animal form, adorned their buildings with fruits, flowers, and geometrical ornaments in this manner. When classic art was superseded or forgotten, the Arabesque style was continued and developed in Gaul, Germany and other countries. The great Raffaelle, in the Loggia of the Vatican, adopted the Arabesque—perhaps inspired by the paintings discovered in the baths of Titus ; but treated in a new and more poetic manner, with allegorical designs, far beyond anything attempted by the ancients, and never equalled by later artists. The style can be traced in the French art of the Louis XIV., XV. and XVI. periods. No plaque of this subject is mentioned in the catalogues ; probably it was designed for some special use and not repeated.

This plaque is the longest known, measuring 29 inches in length, but only 6 in width. The largest jasper plaque ever made by Wedgwood (28 by 12 inches), a sacrifice to Hymen, is now in the collection of Mr. Jesse Haworth. The long plaques forming the frieze to the Ceres mantelpiece measure $27\frac{1}{2}$ by $7\frac{1}{2}$ inches. It is very even and well fired, without warp or contraction. It formed part of the private collection of Josiah Wedgwood, and has since belonged to his great grand-daughter.

Marked, twice, WEDGWOOD (No. 3). Probable date, 1782.

MRS. H. PARSON.



PLATE XV

PLATE XV.

A BLACK AND WHITE VASE AND PEDESTAL.

VASE with tall Etruscan-scroll handles, leafage, helix, and bead ornaments. Reliefs: Venus in her car, with attendant Cupids; said to have been designed by Le Brun. The pedestal is a square jardinière or bulb pot with fluted base. For reliefs it has Cupids as Seasons, designed by Flaxman; placed in niches or arbours of foliage. The material of both pieces is white jasper, dipped or washed on the surface with Manganese black—reliefs in white. The pedestal has, belonging to it, the original raised open cover for the growing bulb. This, when replaced by a wooden or metal cover, forms a very suitable support for the vase, and is often used for this purpose. A very good example of the rare black and white vases. It bears, in addition to the name, the letter H. (Hackwood's mark), indicating that it was made by this clever modeller. Vase measures 12, pedestal 7 inches in height.

Marked WEDGWOOD (No. 2). Date about 1790.

JEFFERY WHITEHEAD, Esq.



PLATE XVI

Printed by P. Dufour, 31, Rue de la Paix, Paris.

PLATE XVI.

THREE DÉJEUNER PIECES WITH QUATREFOIL ORNAMENTS.

EXAMPLES of the class described in the Catalogue of 1787. "Déjeuner cabinet pieces, or tea and coffee equipages." Of fine jasper. As specimens of this body they are in every way equal to anything sent out from Etruria. Their form always graceful—the colour even—the quatrefoils or dice ornaments graduated to the shape of the vessel and radiating from a centre. The edges of the covers always well-fitting, and the insides of the cups were usually polished, not glazed. These illustrated, and many other pieces, are usually marked 3 and O; the sign of some unknown, clever workman. He appears to have given this class of work his sole attention, for the mark is never found upon vases or medallions.

Teapot to the right, and sugar-bowl to the left, washed a dark blue on the white jasper, cut into chequer squares; each white square filled with a quatrefoil in green, in four sizes; the cone handles on cover have still smaller quatrefoils. The teapot has a white spout and handle, with reliefs of festoons and foliage; it measures $3\frac{1}{2}$, the bowl $4\frac{1}{2}$ inches in height.

Marked WEDGWOOD (No. 19). Date about 1789.

P. MARSDEN, Esq.

Chocolate-pot (centre), dark slate-blue "solid" jasper, coloured throughout. Quatrefoils, in white, on alternate chequers; ribbon and ivy-leaf scrolls, and other leaf ornaments. This piece belongs to the celebrated service formerly in the collection of the Right Hon. W. E. Gladstone, sold at Christie's in 1877. (The service including this chocolate-pot, sugar-bowl and a cup, with an oval tray.) Pieces in this colour are rare. Height, 6 inches.

Marked WEDGWOOD (No. 19). Date about 1793.

CHARLES E. LEES, Esq.



PLATE XVII

Greville del.

Perrot et Cie. Print.

PLATE XVII.

BUST OF YOUNG GERMANICUS.

A BUST of a youth, in the usual black basalt, very well modelled and undercut. The work of some experienced modeller, whose stamp is impressed in this form 2

Measures 17½ inches high. The bust appears to have once had a bronze-coloured surface and looks like an old bronze. Nearly all traces of the bronze are now worn off; the brown colour may be owing to the undue presence of iron in the material.

This subject is a companion one to that of young Marcus Aurelius, of which a fine example, still bearing the original bronze surface, is in the collection of H. R. H. the Prince of Wales, at Sandringham.

The two models are Wedgwood's only illustrations of the youth of celebrated men of history. A very large bust of the adult Marcus Aurelius, formerly in the De la Rue, is now in the collection of Mrs. Winans; but no bust of the warrior and poet Germanicus, the son of Drusus, is mentioned in Wedgwood's catalogues, or known to exist.

Period 1785.

Marked WEDGWOOD (No. 2) and the word GERMANICUS.

H. R. H. THE PRINCESS OF WALES.



PLATE XVIII

PLATE XVIII.

BASALT MEMORIAL VASE, PAINTED IN ENCAUSTIC COLOURS. DATED 1774.

VASE of Etruscan form, with high side handles, and terminal on cover. Basalt body, painted in encaustic colours, of white, green and grey—one inscription with shadings of gold. Meander borders, &c.

On the front, a winged angel pointing to the inscription, "*Memoriae S. Henrici Earle vixit annos. LXI. Mort: Ian: Die XXXI A.D.MDCCLXXIIII.*" On the reverse, a nymph sacrificing at an altar and "*Amicitiae Aeternae: S.*" At the sides, on ribbons wreathing cypress branches:—"Incorrumpa fides, nudaque veritas" and "*Quando ullum inveniet parem.*"

The Earle family belong to Lancashire. Some members are still resident in the neighbourhood of Liverpool.

Memorial vases are not unknown in Wedgwood. Josiah's own monument, in the church at Stoke-on-Trent, has two basalt vases fixed to Flaxman's inscribed marble slab. The monument to Lord Chetwynd, by "Athenian" Stuart, in Ashley Church, Shropshire, is enriched with a plain basalt vase, made specially by Wedgwood. There are probably other examples in the Staffordshire district. Terra-cotta memorials of the dead were used in Greek and Roman times, and later in Italy. Earthenware slabs, inscribed with name and date as tombstones, are still to be seen in some Staffordshire churches, usually bearing dates from D. 1728 to 1755. Tablets recording dates of building or renovation R.S. were made in pottery—one inscribed in this form is mentioned by 1675. Miss Meteyard.

The monument to Sir William Hooker in Kew Church is completed with plaques representing ferns, in white relief, upon green ground, designed by Reginald Palgrave, Esq., and made by the present firm of Josiah Wedgwood and Sons; duplicate plaques of this monument are in the South Kensington Museum.

Wedgwood supplied other vessels for ecclesiastical use. He made baptismal fonts, in black basalt—one being still in use in a country church. Another font in the collection of Sir Joseph Hooker, was in use many years for its intended purpose. The rector of the parish being informed that, according to the rubric, the font should be of *stone*; he was induced to accept Sir Joseph's offer of a new stone font in exchange for the basalt one.

Examples of Wedgwood's vases, with a date, are very rare in any material. Excepting the vases of "the first day's throwing at Etruria, by Wedgwood and Bentley," dated 13th of June, 1769, this is the only one, so far noted. It is also of a similar form to the three before mentioned, and evidently painted by the same artist. Etruscan, encaustic painted vases of the old period are also rare. They do not come into the market—are not found in museums or private collections—some may have been exported and may still be in existence.

Should the practice of cremation ever become general in our country, these memorial vases will have a certain value as models of a durable and appropriate mortuary vessel for the ashes of the dead. Vases reproduced from or allied in design to the Etruscan, are but an improved form of the funeral urn of the ancient races.

The vase measures 14½ inches high, not marked, probably intended to be fixed to a marble slab.

G. H. VIZE, Esq.

PLATE XIX.

THREE PORTRAIT MEDALLIONS IN JASPER.

MARIA, QUEEN OF PORTUGAL. Oval, black ground, white relief. Modelled by Flaxman in 1787. High relief, three-quarter or nearly full-face, hair thrown back, wreath of laurel and ribbon, &c. Old portraits in black and white are somewhat rare, but this portrait is usually found only in that tint—one of the best to give value to the relief. Possibly the long period—twenty-eight years—while the poor Queen was bereft of reason, may account for the selected colour. There is another portrait, in profile, of the same lady, also by Flaxman.

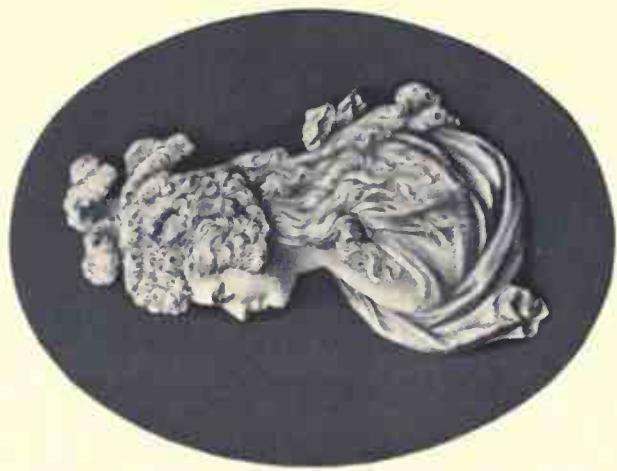
Maria I., Queen of Portugal, born 1734. Daughter of King José I. Married her uncle, Pedro, in 1760. Succeeded to the throne 1777. She became insane in 1792, when her son, Prince John, was appointed Regent. Died 1816.

Measures 4 by $3\frac{1}{8}$ inches. Marked WEDGWOOD (No. 17).

CATHERINE II., EMPRESS OF RUSSIA. Oval portrait, large model in high relief, profile looking right. On a dark olive-green jasper ground, white relief. The dress is bordered with ermine, the hair decorated with strings of pearls, a small crown and orb. Modelled by Flaxman. This portrait, which came from Russia, is said to have belonged to the Galitzin family. It may have been a trial piece sent out for the Empress's approval, it is the only example known, and differs in detail from the smaller Wedgwood and Bentley portrait.

Catherine II., Empress of Russia, born in 1729; was the daughter of Christian Augustus, Prince of Anhalt-Zerbst of Upper Saxony, and Governor of Stettin. Married in 1745 to Charles, Duke of Holstein-Gottorp, nephew to the reigning Empress of Russia, and destined to be her successor, the duke receiving the name of Peter. The union was but ill-assorted; Peter being a man of vulgar and dissolute habits, disliking the people and the country. Catherine, on the contrary, professed a great attachment to everything Russian, learned the language thoroughly, and was affable in her intercourse with the people. For some years Catherine's conduct was irreproachable, and contrasted favourably with that of her husband and the Russian nobility. The corrupt manners of the time probably influenced her character from the year 1754. Her husband succeeded to the throne in 1762, but was compelled by

PLATE XIX



intrigue to sign an act of abdication, and was soon afterwards strangled by one of Catherine's favourites. She was proclaimed Empress after the murder of her husband, and ruled with ability and firmness the vast Empire for a period of thirty-five years, dying in 1796. Catherine was an ambitious and able sovereign, well educated, with a refined taste for the arts and music. She corresponded with and encouraged Diderot, D'Alembert, Voltaire, and many literary and scientific men. Gave liberal commissions to Sir Joshua Reynolds and other English artists. She was Josiah Wedgwood's best patron for his art-work. He made for her the renowned service of Queen's ware; each piece painted with a view of some English landscape or country seat—one of the largest and most complete services ever produced in any country—a service wherein the cost of manufacture was never considered.

Measures $5\frac{1}{2}$ by $4\frac{1}{2}$ inches. Marked Wedgwood (No. 4).

PRINCESS ELIZABETH, daughter of George III. Oval, green jasper ground, white relief. Modelled by Lochee about 1794. Profile looking left. Hair dressed with three ostrich feathers.

Princess Elizabeth, Landgravine of Hesse-Homburg, daughter of King George III., born at Buckingham Palace, 1770. Married to Frederick, Prince of Hesse-Homburg, in 1818. Died at Frankfort-on-the-Main, 1840. The princess had a predilection for painting, and early began to practise the art. She published, in 1795, a series of designs, entitled "The Birth and Triumph of Cupid," engraved by Tomkins; in 1806, twenty-four sketches, called "The power and Progress of Genius," each signed "Eliza, inv^t. and sculp^t."; seven subjects, "The New Doll or Birthday Gift"; four called "The Seasons," &c.

Measures 4 by $3\frac{1}{8}$ inches. Marked WEDGWOOD (No. 18).

J. LUMSDEN PROPERT, Esq.

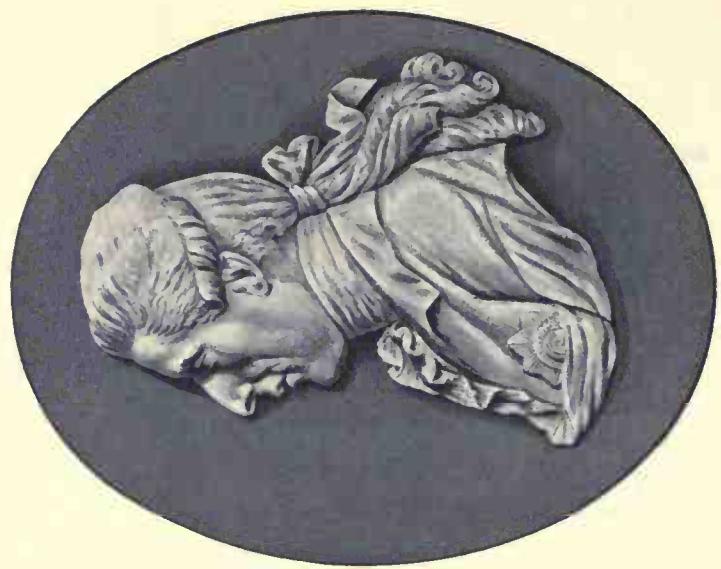


PLATE XX.

THREE PORTRAIT MEDALLIONS IN JASPER.

SIR JOSHUA REYNOLDS, P.R.A. Oval, high relief. Profile, looking right. Modelled by Flaxman. Pale lilac or rose-coloured ground, white relief. The projecting arm has been rather awkwardly cut away by the modeller; one of the same subject, all white, is still further reduced. Sir Joshua's easel, now in the Diploma Gallery at Burlington House, has been ornamented with this portrait on a green ground.

Sir Joshua Reynolds was born at Plympton, Devon, 1723. Educated at the Grammar School of his native town. At the age of seventeen he was a pupil of Hudson the portrait painter. His first studio was at Plymouth, afterwards in London. He travelled to Italy, studying the works of the great masters; returning he settled in London in 1753. His talent and ability soon placed him at the head of English masters in portraits. He was selected as first president to the Royal Academy in 1768. His fifteen lectures on the principles and practice of painting, delivered to the students from 1769 to 1790, are esteemed as a standard work. The University of Oxford granted him the degree of D.C.L. in 1773. He was a member of the celebrated club, of which Johnson, Garrick, Burke, and others eminent in literature and science and the arts, were members. This great artist died, unmarried, at his house in Leicester Square, February 23rd, 1792, and was buried in St. Paul's Cathedral. A monument to his memory was designed by Flaxman. Excellent portraits of Wedgwood and his wife, now in the possession of Miss Wedgwood, were painted by Sir Joshua. His well-known design of the Infant Academy was modelled for the Jasper tea service, presented to him by Wedgwood. This service, bequeathed to the Marchioness of Thomond, is now in the possession of E. R. Pearce Edgcumbe, Esq. Burke said of Reynolds: "He had too much merit not to excite some jealousy; too much innocence to provoke any enmity."

EDWARD BOURNE. An old workman at Etruria in Wedgwood's time. Oval, a very fine portrait in profile, looking right. Modelled by Hackwood. Blue ground, white relief. Inscribed ED^W. BOURNE. On another example of this portrait the letters E.B. appear on a trowel underneath the figure. Dr. Sibson's copy had the words "W^m. Hackwood, 1777", incised with a point.

Wedgwood, in a letter to Bentley, June 1779, says of this portrait: "Edward Bourne, my old bricklayer. . . . Old Bourne's medallion is the man himself, with every wrinkle, crink and cranny in the whole visage."

Measures 4½ by 3½ inches. Marked WEDGWOOD & BENTLEY (No. 8).

SIR WILLIAM HAMILTON. A fine high relief, profile portrait, face looking left, hair tied with ribbon. Modelled by Flaxman. Oval, pink ground, white relief. A rare portrait in this colour.

Sir William Hamilton, Bart., diplomatist, antiquary, and man of letters, was a native of Scotland, born in 1730. His mother was nurse to George III., who afterwards patronized and advanced her son. He was appointed ambassador to the Court of Naples in 1764, a post he held for thirty-six years. During his residence in Italy he published his "Campi Phlegræi," an elaborate and careful record of his observations of Mount Vesuvius. While in Italy he acquired a valuable collection of Etruscan vases and other antiquities, his most fortunate venture being the purchase, from the Barberini family, of the renowned antique, known as the Barberini or Portland vase, afterwards reproduced by Wedgwood. During his lifetime, he presented many valuable books, manuscripts, and geological specimens to the British Museum. After his death, his valuable collection of antique vases was purchased by Parliament for the nation. Sir William was an attached friend and adviser of Josiah Wedgwood, many of his interesting letters on the subject of antique art and Wedgwood's bas-reliefs are extant. Thanks to Sir William, our national collections include one of the finest known works of the antique period—the Barberini vase. This gem has, in its time, borne the several names of its former owners or finders, but it has never yet been called the "Hamilton" vase. As a tribute to the memory of a worthy antiquary, who, in his purchases, considered how best to add to our art treasures, the appellation would be but a due and graceful compliment.

Measures $4\frac{1}{2}$ by $3\frac{1}{2}$ inches. Marked WEDGWOOD (No. 3).

J. LUMSDEN PROPERT, Esq.

PLATE XXI.

THREE PORTRAIT MEDALLIONS IN JASPER.

SIR WILLIAM HERSCHEL. Oval, profile looking left. Green ground, white relief. The name HERSCHEL impressed on the field. Two planets, in relief, at the top of the portrait. Modelled by Flaxman in 1781.

Sir William Herschel, the celebrated astronomer, was born in Hanover, in 1738. He was trained as a musician until the age of fourteen, when he was placed in the band of the Hanoverian foot guards. He afterwards came to London to seek employment, but failing, was obliged to enlist as a bandsman in the Durham Militia. He was organist, first at Halifax and then at the Octagon Chapel, Bath. Studied astronomy, constructing his own telescope for the purpose. In 1781 he discovered a new planet, and named it "Georgium Sidus"—now known as Uranus. King George III. endowed him with a pension and a house at Slough, to enable him to pursue his studies. Up to the year 1802, he was credited with the discovery of five thousand new nebulae, clusters of stars, &c. Herschel constructed some very large telescopes, one with a reflector, measuring forty feet, being erected in his grounds at Slough. Died 1822.

Measures 5 by $3\frac{1}{4}$ inches. Marked WEDGWOOD (No. 3).

FERDINAND I., KING OF THE TWO SICILIES AND NAPLES. Portrait in armour of an earlier period. Blue ground. Modelled by Flaxman. A very fine portrait. The face, looking right, being in such high relief as to be almost clear of the back ground.

Ferdinand I., born in 1751. Succeeded his father Charles III. on the throne of Naples in 1759. Owing to his urbanity, he was a great favourite with his subjects. Married, in 1768, Maria Caroline, daughter of the Empress Maria Theresa. On the death of Louis XVI. Ferdinand joined in the coalition against France, and took part in the general war from 1790 to 1796. He was but a weak monarch of his kingdom, changing sides frequently, as his friends or enemies gained advantage or influence. The congress of Vienna in 1814, re-established him in all his rights as King of the Two Sicilies. Ferdinand, although but an indifferent and unstable king, was a kind-hearted and benevolent man, with a strong sympathy for the sufferings of his people. Died 1825.

Measures $3\frac{7}{8}$ by $3\frac{1}{8}$ inches. Marked WEDGWOOD (No. 3).



GOVERNOR FRANKLIN. Oval, profile looking left. Probably by Flaxman. Green ground, white relief. Inscribed GOV^R. FRANKLIN.

William Franklin, son of the celebrated Benjamin, and the last English governor of New Jersey, born 1731. Appointed governor of the State of New Jersey by the British government in 1762, and remained steadfast to the crown during the whole time of the war, which ended with the independence of the United States. Although taking an opposite course to that of his illustrious father, the affection between them was too firm to be affected by political causes. After the war he received a pension from the king, and died in England in 1813. His father dedicated a part of his autobiography to this son.

Measures 4 by 3 inches. Marked WEDGWOOD (No. 3).

J. LUMSDEN PROPERTY, Esq.



PLATE XXII

PLATE XXII.

FULL-LENGTH STATUE OF VOLTAIRE. BASALT.

A very good figure of the philosopher of Ferney. In embroidered robes as a Doctor, holding a book in his right hand. The original may have been the marble figure by Houdon, but it differs in detail from at least one of the three or four figures of Voltaire by this sculptor. This was modelled by Keeling at Etruria, 1779, and bears his mark K.

This figure is very rare in any form of Wedgwood. It was attempted in the cane-colour body; a very good one being in the Falcke collection. Wedgwood says in a letter at this date :

"We have made Voltaire and Rousseau in cane-colour ready for firing. They will have the appearance of models. Our present cane-colour body is very imperfect. It has a coarse speckled appearance if examined with attention. It being porous and apt to stain I have not yet been able to give it a porcelain texture to preserve its colour, but if I live I hope to compass it." Upon sending the two figures to London, he says: "We covered them close in burning, knowing how apt this body is to turn brown, but in vain. They are under a like dilemma at Mr. Coad's, for the figures exhibited this year in the Strand were painted over, and some others I have seen painted likewise." The Coad here mentioned, was a potter at Lambeth who made large figures for holding candelabra and other purposes, in a terra-cotta of a light-brown colour. They were marked "Coade's Artificial Stone, Lambeth."

Measures 12½ inches high. Marked WEDGWOOD (No. 3).

J. LUMSDEN PROPERT, Esq.



PLATE XXIII

PLATE XXIII.

FULL-LENGTH STATUE OF ROUSSEAU. BASALT.

AN unusual representation of Rousseau as a Botanist. Well modelled by William Hackwood as a companion to the Voltaire, Plate XXII. The figure is holding a bunch of flowers in his right hand, a walking stick in his left. He carries his three-cornered hat under his arm. Date about 1779. It bears Hackwood's mark **H**.

This model was inspired by a full-length drawing of Rousseau, lent to Wedgwood by Dr. Erasmus Darwin. The drawing was presented to Darwin by Lord Harcourt at the request of M. de Gérardine. It bore the inscription "Rousseau venant d'herboriser dans le jardins d'Ermonville au mois de Juin, 1778."

"The figure will make an excellent companion to Voltaire, and I intend to have it modelled for that purpose. He is drawn with a walking stick in his left hand and his hat under his arm. His other hand, extended a little forwards, contains a nosegay or plants. I am in doubt whether to follow the drawing in that respect, as our statue, if it gives him any character at all, should bestow that upon him for which he is most famous, and that, I apprehend, is not the botanist."—*Wedgwood to Bentley, 1779.*

Wedgwood, for his companion figure of Voltaire, was compelled to seek his original in France. French modellers have not hesitated to copy Wedgwood's figure of Rousseau. The pair are frequently seen in bronze and carved ivory—manufactured at any time between the beginning of this century and last week. The French copy is not by any means a good reproduction of Hackwood's model, the figure more corpulent and crook-backed. In place of the well-designed base of the Etruria figure—with the broken ground and herbage, an ordinary circular pedestal is substituted.

There is a figure of Rousseau from this model in the Tangye Collection at Birmingham Museum. The pair illustrated in this and preceding plates, were purchased from a private owner at Wurzburg, in Bavaria, 1878.

Measures $11\frac{3}{4}$ inches high. Marked WEDGWOOD (No. 2).

J. LUMSDEN PROPERT, Esq.

PLATE XXIV

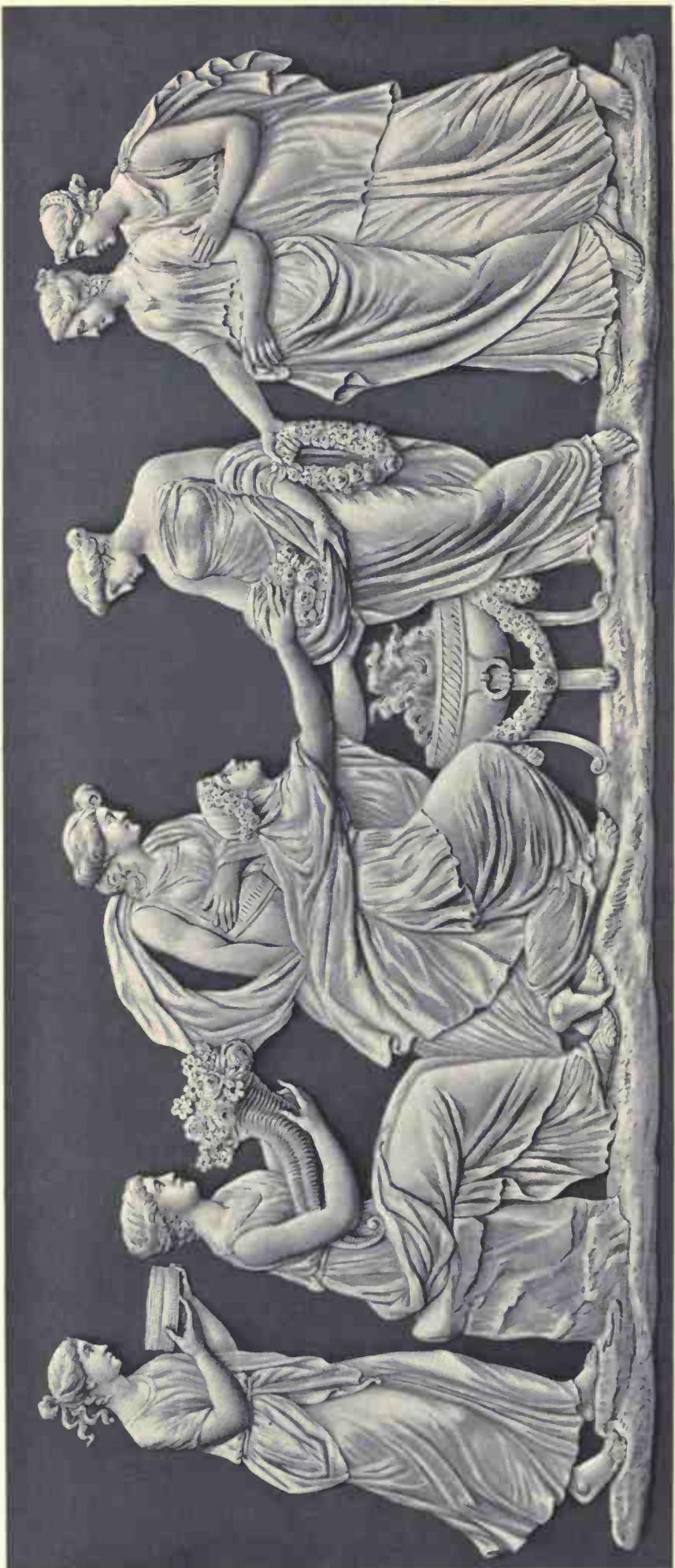


PLATE XXIV.

PLAQUE OR TABLET—AN OFFERING OR
SACRIFICE TO FLORA. JASPER.

A VERY beautiful plaque, in high relief, on dark grey-blue jasper, relief of ivory-white colour, almost “waxen jasper.” Subject: Seven Nymphs making Sacrifice to Flora. The costumes and all details of the subject are most carefully worked out; the finished plaque showing traces of much extra tool-work and under cutting. The design of this plaque has been attributed to John Bacon, but it may have been the work of Hackwood, the original possibly by one of the French modellers of this period.

A plaque of this subject was made for a mantelpiece for Sir Joseph Banks. Another is in the fine series of plaques from Russia, now in the collection of Jesse Haworth, Esq. The plaque is not mentioned in any of Wedgwood's catalogues. It was evidently intended to have a strong fire, for there are no less than thirty-seven round holes pierced through the field, under the reliefs—to prevent fracture by expansion or contraction.

Measures 7 by $16\frac{3}{4}$ inches. Marked WEDGWOOD & BENTLEY (No. 8).

JEFFERY WHITEHEAD, Esq.



PLATE XXV

PLATE XXV.

PLAQUE—THE SACRIFICE OF IPHIGENIA.

PLAQUE or Tablet. Pale or sea-green jasper, white relief. Measures 15 inches long by 6 inches high.

Modelled in Rome by Pacetti, under the supervision of Flaxman, in 1788. The subject comes from the original source of so many fine bas-reliefs—the sarcophagus of the Emperor Alexander Severus, in which, also, the Barberini or Portland Vase was found. It forms the companion subject to that of Priam begging the body of Hector (Plate XI).

This plaque, of the finest period and quality, shows minute cracks upon the surface, resembling the Oriental "crackle" porcelain. To a potter this would probably be considered a defect, but the collector thinks otherwise, rarity enhancing value. The Roman bric-à-brac dealer had an ordinary vase injured in the earthquake of 1799. He promptly raised its price, pleading it was the only vase of its kind, known, that had been damaged by the earthquake! Plaques or medallions in this state are but seldom met with. This crackled surface may be the result of the field being crowded with reliefs, or to some miscalculation in mixing the materials; the cracks would only be visible after some years' exposure to atmospheric dust.

Formerly in the Braxton Hicks collection. Marked WEDGWOOD (No. 2). Probable date, 1789.

E. L. RAPHAEL, Esq.



PLATE XXVI

© Estate of George C. Berthon

PLATE XXVI.

THE WINE VASE.—JASPER.

VASE of antique form. Figure of a Satyr on handle, the head of a goat, vine leaf festoons, laurel and acanthus borders, &c. Measures $14\frac{1}{2}$ inches high.

Known as the "Wine" Vase. Modelled by Flaxman for Wedgwood in 1775, with its companion "Water" Vase. The charge appears in Flaxman's first work-bill rendered to Wedgwood, £3. 3s for the pair!

Solid green ground, *i.e.* with colour going right through the material, and not on the surface only. The satyr and leaf decoration in white. Very well modelled and finished, but certain details in the fluting, plinth, and other parts, differ from the earlier examples in black basalt. Plinth of white jasper. The vase is probably a "trial," being the only one in this colour recorded. The under part of the body is stained in the fire, usual with the early solid jasper pieces.

Formerly in the Braxton Hicks collection. Marked WEDGWOOD (No. 17). Probable date, 1782. Now exhibited at the Museum, Hastings.

COLONEL HANKEY.



PLATE XXVII

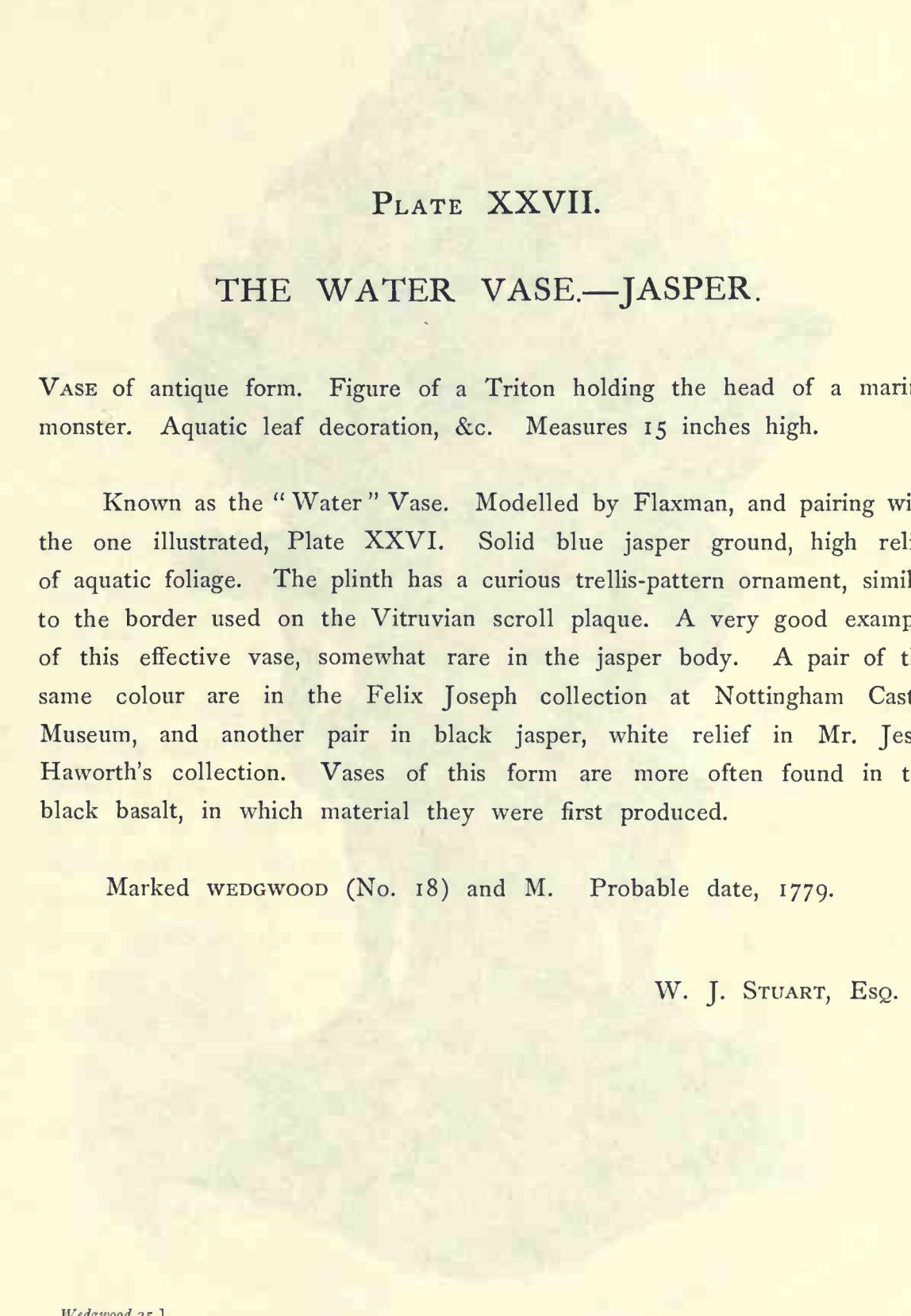


PLATE XXVII.

THE WATER VASE.—JASPER.

VASE of antique form. Figure of a Triton holding the head of a marine monster. Aquatic leaf decoration, &c. Measures 15 inches high.

Known as the "Water" Vase. Modelled by Flaxman, and pairing with the one illustrated, Plate XXVI. Solid blue jasper ground, high relief of aquatic foliage. The plinth has a curious trellis-pattern ornament, similar to the border used on the Vitruvian scroll plaque. A very good example of this effective vase, somewhat rare in the jasper body. A pair of the same colour are in the Felix Joseph collection at Nottingham Castle Museum, and another pair in black jasper, white relief in Mr. Jesse Haworth's collection. Vases of this form are more often found in the black basalt, in which material they were first produced.

Marked WEDGWOOD (No. 18) and M. Probable date, 1779.

W. J. STUART, Esq.



PLATE XXVIII

W. & G. C. Chromo. 1888. Printed.

PLATE XXVIII.

BASALT VASE FOR A LAMP.

A very well modelled Vase. Bowl-shaped, supported by three Atlas figures. Three burners for oil in shell-shaped holders. Terminal on cover in the form of a palm tree with three females seated, said to have been designed by Josiah Wedgwood. Plinth of triangular form. Reliefs of arabesque or anthemion borders, leafage, and other ornament.

We have no record of the designer's name. The one here illustrated was modelled by Keeling and bears his mark—a rude K. incised with a point.

The always graceful lamps of Wedgwood were made in great variety from the small hand-lamp of Roman form, used for the wax taper, to large pieces of this class. The catalogue of 1787, says: "The lamps are made both in the variegated pebble and black basalts, in tripods with three lights, and other antique forms. Some are made in the jasper, of two colours, adapted to Argand's patent lamp, the brilliant light of which, being thrown on the bas-reliefs, has a singular and beautiful effect. They all bear the flame perfectly well. Their prices are from two shillings a piece to five guineas."

Examples in blue and white jasper of similar form, are in the Museum of practical Geology, Jermyn Street, and in Dr. Propert's collection.

Marked WEDGWOOD (No. 19), and K. Probable date 1785.

W. J. STUART, Esq.

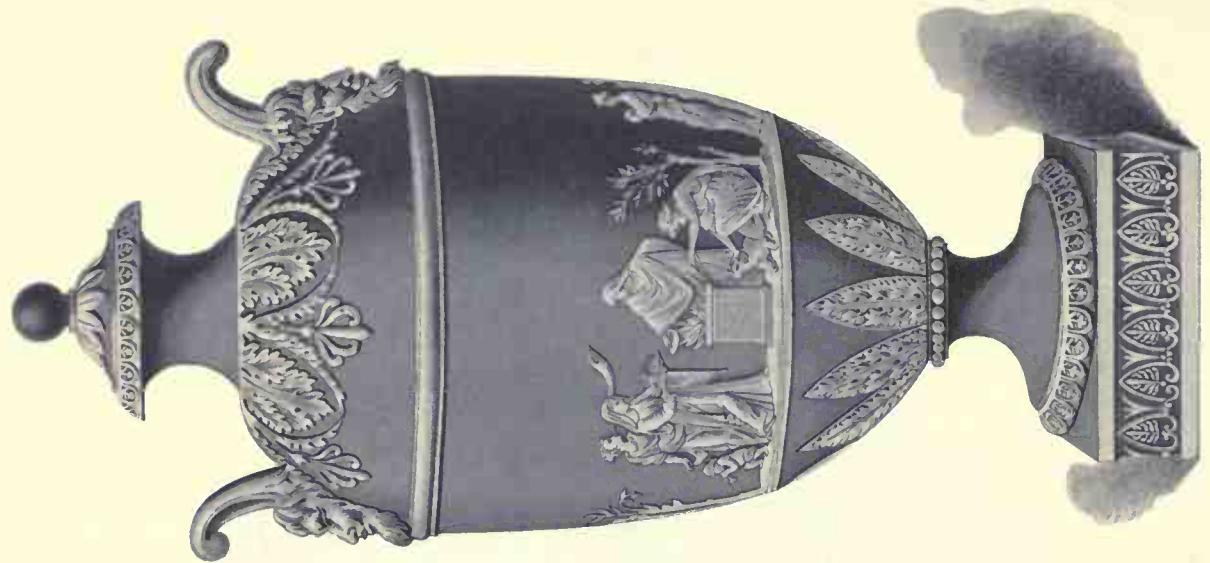


PLATE XXIX.

THREE VASES IN JASPER.

VASE to the left. Oviform, dark blue ground. Very bold masks under handles. Reliefs of Flaxman's Nine Muses, leafage, &c., in white. Modelled by Hackwood. Jasper vases in the dark blue colour of the old period are somewhat rare, and may not have been much in demand in 1790; yet the plaques and medallions of this fine period are nearly always of this colour. Measures 11 inches high.

Marked WEDGWOOD (No. 19), and H. Probable date 1790.

JEFFERY WHITEHEAD, Esq.

CENTRE VASE. One of a pair, of fine quality. Black jasper ground, reliefs of Nymphs as archers, a Sacrifice to peace, &c., twisted mane handles. leafage, &c., in white. The companion vase has reliefs of Venus disarming Cupid, and Psyche bound by Cupids. Modelled by Hackwood. These beautiful vases are almost free from the usual brown tone, common to every specimen of the old black and white. Measures 7 inches high.

Marked WEDGWOOD (No. 19), and H. Probable date 1790.

J. C. HAWKSHAW, Esq.

VASE to the right. Centre of a set of three. Oviform, mask handles. Very pale green ground. Reliefs of Nymphs sacrificing, leafage, &c., in white. These vases are less in diameter than any other vases of the same period. Centre measures $10\frac{3}{4}$, the side pair $7\frac{1}{2}$ inches high. Formerly in the collection of the late Cornelius Cox, Esq.

Marked WEDGWOOD (No. 19). Probable date 1793.

JEFFERY WHITEHEAD, Esq.

PLATE XXX



PLATE XXX.

PLAQUE AND FOUR MEDALLIONS IN JASPER.

PLAQUE in centre. The Medusa. Modelled by Flaxman, 1766. Solid blue ground, very high relief in white. This subject has perhaps the highest relief of any ever made by Wedgwood; standing over one inch clear of the field. In these high-relief subjects the field is usually cut clear away at the back to allow for expansion in firing. All high-relief examples are rare, this one not excepted, for only eight of this subject are known, all of the Wedgwood and Bentley period. These must be sought for in private collections, for it is remarkable that no public museum in England contains a blue and white plaque of this subject. The Mayer Museum, Liverpool, has a fine one in white jasper, and there is another in Mr. I. Falcke's collection. One on dark blue ground, with a darker line of lamination on the bevel edge, is in Dr. Propert's, and another very similar to that illustrated, is in Mr. J. C. Hawkshaw's collection. The subject appears to have been again modelled about 1778, but in low relief, two of them being mounted in one of the Longton Hall mantle-pieces.

Measures 4 $\frac{3}{4}$.

Marked WEDGWOOD (No. 8.)
& BENTLEY

JEFFERY WHITEHEAD, Esq.

FOUR medallions: Cicero, Hercules and Omphale, Cleopatra, Mark Antony.

These four fine medallions are of the early period of the waxen jasper with high relief, having all the appearance of a carving in ivory. They are of interest, illustrating the evolution of the perfect medallion. The colour of the field, intended for grey-blue, is in every case altered in the fire. As trials they would never have been sent out from Etruria in Wedgwood's time, but kept for reference. They are highly fired and vitreous in texture. Each measures about 3 $\frac{5}{8}$ x 2 $\frac{3}{4}$ inches.

One only, Cleopatra, marked WEDGWOOD
& BENTLEY (No. 8).

The word "Cicero" is incised on the back of the medallion representing him.

JEFFERY WHITEHEAD, Esq.



PLATE XXXI.

TWO LARGE PORTRAIT MEDALLIONS IN JASPER.

ROBERT BOYLE. One of the rare large series, in very high relief—nearly one and a half inches above the field, profile looking left. Blue jasper, relief in white. Modelled by Flaxman, from a print or drawing. The bust is clothed in a loose shirt—so carefully depicted, the needlework is visible. This large series of portraits includes only six subjects:—Boyle, Solander, Priestley, Sir Joseph Banks, Franklin, and Sir William Hamilton. These portraits are very rare in this size. This was sent from Russia to Holland—afterwards to London. In 1874, some six or eight portraits of this size and series, with other fine Wedgwood contributed on loan to an art exhibition at the Alexandra Palace by Professor Church, Mr. Edkins, Mr. Willett, and others, were very much “overfired,” being consumed in the disastrous fire which broke out there soon after all were arranged. The back of this portrait is unusual; to save risks in the kiln from its high relief, the back underneath the portrait is completely cut away, showing only a large white hollow. Boyle is perhaps one of the best of the series, but all are good. The modelling of the face, the hair, and other details could only have been the work of a very skilful artist. This medallion is the only one known of this subject.

Measures $9\frac{3}{4}$ by $7\frac{3}{4}$.

Marked on field BOYLE. on back WEDGWOOD & BENTLEY (No. 8). Probable date, 1778.

A COLLECTOR, care of the author.

Robert Boyle, the distinguished natural philosopher, brother of Roger Boyle, Earl of Orrery, born at Lismore, 1626. Educated at Eton, he travelled on the continent and continued his studies at Geneva. He returned to England in 1644, when he devoted himself to science and theology. Boyle was one of the first members of the association afterwards known as the Royal Society, to which he was chosen president, but declined the honour. By his numerous experiments and valuable discoveries, he contributed greatly to the progress of physical science. Zealous in the defence of the Christian faith, he bore the expense of translating and publishing the historical books of the New Testament into the Malay language, Grotius's work on the truth of Christianity into Arabic, and founded the endowment for the “Boyle lectures.” He enjoyed the friendship of Charles II., James II., and William III., but declined a peerage offered to him. His collected works, in five volumes folio, were published in 1744. Died at London, 1691.

JOSEPH PRIESTLEY. Another of the rare large series, oval, dark blue ground, very high relief. Modelled by Flaxman. This portrait may be an early essay or trial for some firing experiment. It is unmarked, has the usual holes pierced in the field under the relief, but is not cut clear away in the manner of the Boyle portrait. A fine example of this portrait, the same size, marked Wedgwood and Bentley, formerly in Dr. Priestley's possession, was brought to England from Pennsylvania by his grand-daughter in 1886, and is now in the collection of Dr. J. Lumsden Propert.

Measures $10\frac{1}{4}$ by $7\frac{3}{4}$. Probable date, 1779.

A COLLECTOR, care of the author.

Joseph Priestley, the eminent divine, chemist, and natural philosopher, was born at Fieldhead, near Leeds, in 1733. Educated at Daventry. Minister to the congregations at Needham Market, Nantwich, and Warrington. While at Warrington, the dissenters formed a seminary or academy, and he was appointed tutor of languages and polite literature. At Warrington he published his "History and present state of Electricity," which procured his election into the Royal Society and the degree of doctor of laws from Edinburgh. His political opinions were first manifested in an "Essay on Government." From Warrington he removed to Leeds, where he made the important discoveries with regard to the properties of fixed air, for which he gained the Copley medal of the Royal Society, 1772. In 1776 he published his observations on respiration, when he had discovered that the air parts with its oxygen to the blood as it passes to the lungs. In his "Disquisitions on Matter and Spirit" he advanced his theories of philosophical necessity and the immateriality of the soul: these opinions not being acceptable to his patron, Lord Shelburne, to whom he was engaged as librarian, the doctor was obliged to resign, but retained an annuity of £150 per annum, by original agreement. He then removed to Birmingham and became once more a nonconformist minister. His settlement in Birmingham he described "as the happiest event in my life, being highly favourable to every object I had in view, philosophical or theological." He wrote at this period "History of the Corruptions of Christianity" and essays in support of the claims of the dissenters for a repeal of the Test Acts. He had also warm sympathy with the French Revolution, but not for the outrages in connection. These opinions excited the anger of the High Church party, and in the riots which took place in 1791 his house, library, manuscripts, and apparatus were burnt by the mob, the doctor himself being in great personal danger. He then resided in Hackney, succeeding Dr. Price; but in 1794 he emigrated to Pennsylvania, and died there, 1804. Birmingham, in 1791, burnt his house and effects, but in 1876 the corporation honoured his memory by erecting a very good statue, the sculptor probably being inspired by the Wedgwood medallion. Dr. Priestley was a lifelong friend of Josiah Wedgwood, being first introduced to him, 1762, by his future partner, Bentley. For many years Wedgwood furnished him with all the earthenware vessels and apparatus required for his chemical experiments.

PLATE XXXII.

PLAQUE—THE TRIUMPH OF BACCHUS AND ARIADNE. JASPER.

PLAQUE or Tablet. Blue ground; dipped on the surface with a darker tint; high relief. Measures $7\frac{3}{8}$ by $19\frac{3}{8}$ inches.

This important plaque is included in the catalogue of 1799, No. 212. There given in two sizes— $9\frac{1}{2}$ by 23 and $10\frac{3}{4}$ by 26. The relief would, of course, be the same, the difference being accounted for by a larger margin. The subject is a very effective one and well designed, but it is not easy to decide upon the artist who produced it—certainly not Flaxman. It may have been the work of some Roman artist and executed under Flaxman's superintendence; possibly Devaere, who designed the fine Bacchanalian frieze (Plate XXXIV.). A very fine example of the work of the best period, and so far the only one of the subject known in any form. The figure carrying a vase has been reproduced as an oval plaque, marked Wedgwood and Bentley.

The scarcity of this subject may be from its risk of damage in firing. As evidence of this, the plaque has no less than thirty-one large, and thirty-six smaller piercings through the field, under the relief. It has been well fired and is in perfect condition, except that one of the spokes of the chariot wheel, clear from the field, has been broken away. This could easily be restored, but the owner refused to have it attended to, pleading that a plaque over one hundred years old ought to show some mark of antiquity.

Marked WEDGWOOD (No. 2), and repeated as usual at this period. Probable date, 1783.

A COLLECTOR, care of the author.



PLATE XXXIII.

PLAQUE—DIANA VISITING ENDYMION. JASPER.

PLAQUE or Tablet. Blue ground, dipped with a darker tint. Measures $9\frac{1}{2}$ by $27\frac{1}{4}$. Modelled by Flaxman, from the original in the Museum of the Capitol, Rome. It appears as No. 274 in the catalogue of 1787, where the measure is given as $8\frac{1}{2}$ by $27\frac{1}{2}$.

This superb and rare plaque—it being the only known example of



GUISACHAN HOUSE—From a drawing by N. E. Greene.

the subject, is also one of the most attractive designs ever made at Etruria. As in other subjects of this size, the possible risk in firing will account for its rarity. The subject does not appear to have been used in any other form, it is quite unknown to the Wedgwood collector; its existence has even been doubted—attributing the catalogue item as only another variation of Endymion on the rock Latmos (Plate II.). It may be noted that the dimensions of this book necessitate some reduction of size in the illustration.



This charming plaque is one of the treasures of the fine collection of old Wedgwood, enshrined at Guisachan House in the north of Scotland, situate about seven hundred miles from London, and thirty from a railway station; or more exactly in latitude $57^{\circ} 17' 10''$ N. longitude, $40^{\circ} 50' 17''$ W. Probably the most northerly collection of art in these islands.

Guisachan is a romantic and interesting locality, as its name, meaning in Gaelic, "the place of Firs," would imply. A grand primeval forest with giant firs and other trees growing in their natural unchecked beauty. The estate includes mountain, lake, wood and moorland, waterfalls, and every element of the picturesque. Famed not less for its vast herds of red deer and wild fauna. It is of historic interest as the sanctuary of Prince Charles Edward and his followers, after the disaster at Culloden, until the energy of General Wade compelled a further retreat.



EX-LIBRIS.

The collection of old Wedgwood to be found in this remote mansion, includes two of the Barberini or Portland Vase—both of the "first fifty."



PRINCE
CHARLES EDWARD.

—
From the Wedgwood
Portrait.

A pair of the grand Homeric Vases and griffin pedestals, black ground, white relief—one of these being the gem of the Sibson collection, realizing seven hundred guineas at Christie's sale—the companion vase being of the same period and quality. A pair of the Borghese or Campana Vases, modelled by Devaere and Flaxman, on circular pedestals, blue and white, 32 inches high (Plate XXXIV.), with many other choice examples, collected by that enthusiastic art-lover, the late Lord Tweedmouth. In this collection can be seen thirty-three of the original wax

designs on slate for the plaques made by Flaxman and others for Wedgwood. These were the property of Dr. Erasmus Darwin of Lichfield, Wedgwood's friend and doctor. The finest portrait of Wedgwood himself is also in the collection. This is painted on a pottery slab by George Stubbs, R.A., signed and dated 1782. Josiah is mounted upon a white horse, painted to the life as only Stubbs could paint the noble animal—the background a rocky landscape.

Probable date, 1789. Marked WEDGWOOD (No. 2).

THE RIGHT HON. LORD TWEEDMOUTH.



PLATE XXXIV



PLATE XXXV

PLATE XXXIV.—XXXV.

LARGE BORGHESE VASE AND PEDESTAL. JASPER.

VASE known as the Borghese or Campana, solid blue jasper, white relief of Silenus and dancing Bacchanalians, male and female, &c. Deep white flutings on the curved portion of the vase, graceful scroll handles, ribbon, vine, egg and tongue, acanthus and other borders, a large pine cone on the cover.

Pedestal for the same vase, circular, solid blue, white reliefs of leopards' heads, festoons of vines, ribbon wreaths; trophies of fruit, flowers, and musical instruments, &c. Bold borders of bay-leaves, honeysuckles, &c. (Plate XXXV.)

The relief on the vase has Bacchus, leaning on Poetry, who sings his praises and sounds the lyre. The tiger crouched at her feet is the symbol of Bacchus's triumphs in India. A dancing faun with thrysus, and a lion's skin over the left arm; another faun with a lion's skin over the left shoulder, plays the pipes. A bacchante with her lyre under the left arm, has her mantle seized by another faun, who wishes her to join the young bacchante, who dances and plays the tambourine. A scene so poetically given by Keats in his "Ode to a Grecian urn":—

" What men or gods are these? What maidens loth?
What mad pursuit; what struggle to escape,
What pipes and timbrels? What wild ecstasy?
O Attic shape! fair attitude! with brede?
Of marble men and maidens overwrought,
With forest branches and the trodden weed,
Thou silent form dost tease us out of thought,
As doth eternity!"

Flaxman, writing to Wedgwood from Rome, in the spring of 1788, says: "Mr. Davaere has been at work with the utmost diligence, ever since he has been here, on the bas-relief of the Borghese Vase, in which he has

succeeded very well, but it will take him some weeks to finish, and after he has done, I shall have something to do to it." Davaere afterwards came to England, and succeeded Webber in the ornamental work of Wedgwood at Etruria. He was known there as John De Vere.

One of a pair of vases and pedestals in the collection at Guisachan. The vase measures $19\frac{1}{2}$ inches. The pedestal $12\frac{1}{2}$ inches.

Marked WEDGWOOD (No. 2). Probable date, 1790.

THE RIGHT HON. LORD TWEEDMOUTH.



PLATE XXXVI

PLATE XXXVI.

VASE AND PEDESTAL IN BLACK AND WHITE
JASPER.

VASE of unusual form, with scroll handles starting from masks. Black ground; white relief of Jupiter, Juno, Mercury, Neptune, Minerva and Vulcan, in procession. Bold signs of the Zodiac in compartments; acanthus and honeysuckle borders and reliefs.

Pedestal; circular, reliefs of leopards' heads holding trophies, festoons of flowers, &c.

An early pair of the black and white jasper, of very good quality. The characteristic brown stain—never absent from the black and white of the old period, is strongly marked on both vases and pedestals.

One of a pair from the Guisachan collection. Vase measures $13\frac{1}{2}$ —pedestal 50 inches.

Marked WEDGWOOD (No. 2). Probable date, 1788.

THE RIGHT HON. LORD TWEEDMOUTH.



PLATE XXXVII

PLATE XXXVII.

A LARGE JARDINIERE OR MONTEITH. JASPER.

OBLONG, oval of unusual form. Solid blue ground ; projecting scroll handles with leaf ornament, &c. The upper edges of the piece are curiously indented, incurved, and mounted with a classic border, with much effect. Reliefs, in white, of vine leaves and fruit in festoons, honeysuckle and aquatic foliage.

A similar piece, from the De la Rue collection, is illustrated in Meteyard's "Life of Wedgwood," vol. II., pp. 503, and there described as a tureen, but as no measure is given it would appear to be no larger than the bowls and other pieces upon the same page. This piece, with its fellow, was made by Wedgwood for his patron, Mr. Anson, of Shugborough, descendant of Commodore Anson, the great navigator. Miss Meteyard alludes to Wedgwood having undertaken, with Boulton and Watt, part of the work connected with the lantern of Demosthenes, built at Shugborough from "Adelphi" Stuart's design. From Wedgwood's letter of 1770, he had evidently arranged to make some part in pottery ; but as the lantern is said to be of metal work it was probably completed at Soho.

One of a pair. Measures, from handle to handle, 13 inches ; 5 inches high.

Marked WEDGWOOD (No. 2). Probable date, 1782.

THE RIGHT HON. LORD LICHFIELD.

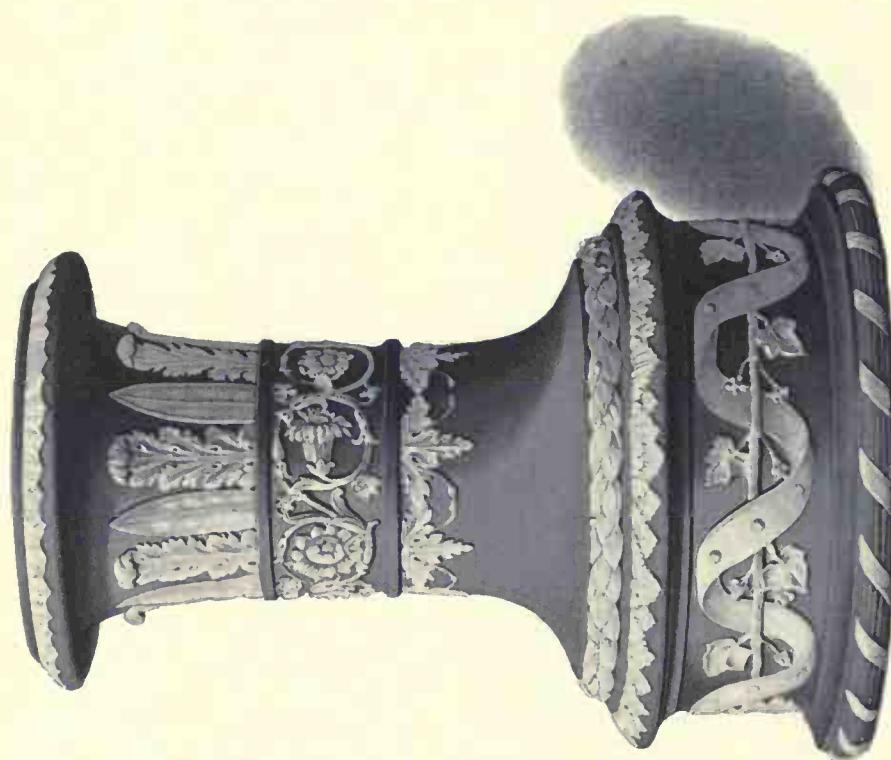


PLATE XXXVIII.

THREE VASES IN GREY-BLUE JASPER.

A SET of three vases of graceful form and decoration in solid, pale grey-blue jasper. They are of the bulb-vase form and may have been intended for the purpose of growing hyacinths, but are much too good for any such use. Reliefs, in white of the classic ribbon, ivy leaf and floral borders, acanthus and other leafage. The colour of the jasper is very charming, and one regrets that so few pieces of this beautiful tint are extant. These vases were in the fine collection formed by the late W. Durning Holt, Esq., of Liverpool.

Centre vase measures $6\frac{1}{4}$ inches high; $4\frac{1}{2}$ at base. Side vases, 5 inches high; $3\frac{5}{8}$ at base.

Marked (side vases only) WEDGWOOD (No. 19). Probable date, 1790.

Centre vase:—WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).
Side vases:—J. RUSTON, Esq.



PLATE XXXIX

PLATE XXXIX.

“CRYSTALLINE AGATE” VASE WITH FOUR HANDLES.

A LARGE Vase of good form and outline. Four tall handles, formed of goat's heads, supporting arches. Bold festoons of drapery suspended from each. Bead and leaf borders at top and foot. Black basalt plinth. The vase is coloured by hand, to represent porphyry, or a similar natural stone. The festoons, goat heads and handles are now of a buff colour, but were originally gilt and fired; traces only remaining. Vases of this form are rare. Some years ago, one—evidently the companion vase—was brought to the writer, with all the four handles missing. It was explained that one handle had been accidentally broken, and the owner, thinking the vase could be improved, deliberately broke off the three remaining, and threw the fragments away! A similar incident is recorded of a fine old fifteenth-century Church in Cumberland. A severe gale having demolished one of the four pinnacles of the tower, the churchwardens then met in solemn conclave, decided to pull down the remaining three pinnacles, considering it would save the parish the considerable expense of building up the missing one. The decision was happily not carried out, a more enlightened man interfering to prevent the sacrilege.

The upper part of the plinth is marked 12 T

Measures 16 inches high. Probable date, 1769. Marked WEDGWOOD & BENTLEY (No. 6).

E. R. ALLFREY, Esq.

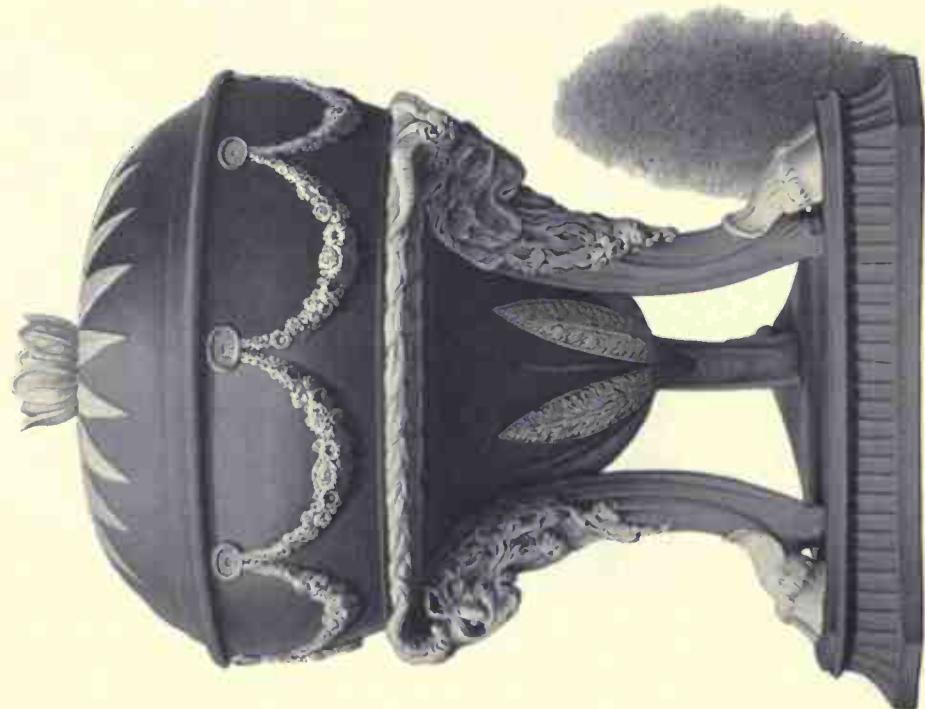
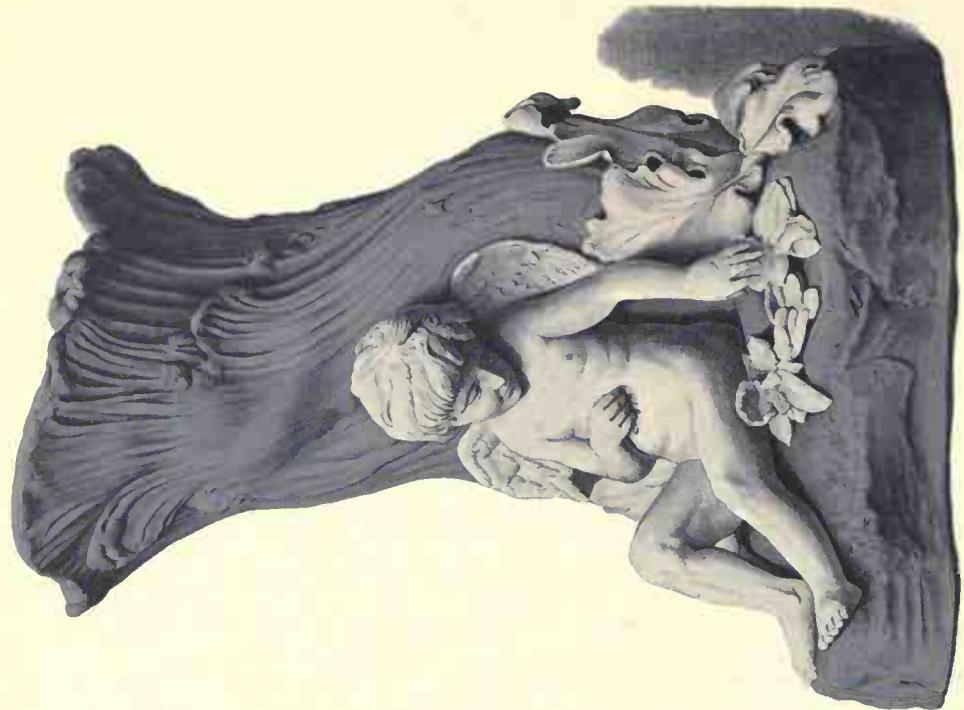


PLATE XL.

THREE VASES IN JASPER, OLIVE-GREEN, PURPLE, AND BLUE GROUNDS.

Centre Vase, one of a pair: Globular, on round foot. Cover pierced for pastille burning or pot-pourri scent. Reliefs of festoons of flowers, trophies of music, &c., suspended from rams' heads. Laurel and acanthus leafage. The ground colour of the vase is of a rare purple tint, perhaps a "trial," and intended to be some other colour.

Measures 5 inches high. Marked WEDGWOOD (No. 19). Probable date, 1790.

One—MRS. SPRANGER.

Companion—WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).

VASE to the right, one of a pair: A figure of Cupid seated under a tree, uncovering a bird's nest. (In the companion vase Cupid is kneeling.) Foliage in high relief in white. Material of the vase is solid jasper, of a deep olive-green tint. The model may be Flaxman's. Measures 8 $\frac{3}{4}$ inches high.

Probable date, 1782. Marked WEDGWOOD (No. 18).

MRS. WINANS.

VASE to the left: Solid pale blue jasper, tripod form, supported by three rams' heads and claw feet, on fluted plinth. Festoons of flowers and patera, laurel borders and foliage in white. Lotus blossom on the dome-shaped cover. Formerly in the Braxton-Hicks Collection. (An error—not discovered until it was too late to correct—has been made in the illustration of this vase. The clawfeet and ram's head supports are all white, instead of blue and white, as printed.)

Measures 8 $\frac{1}{2}$ inches high, 5 $\frac{1}{2}$ inches diameter. Probable date, 1789. Marked WEDGWOOD (No. 17).

WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).

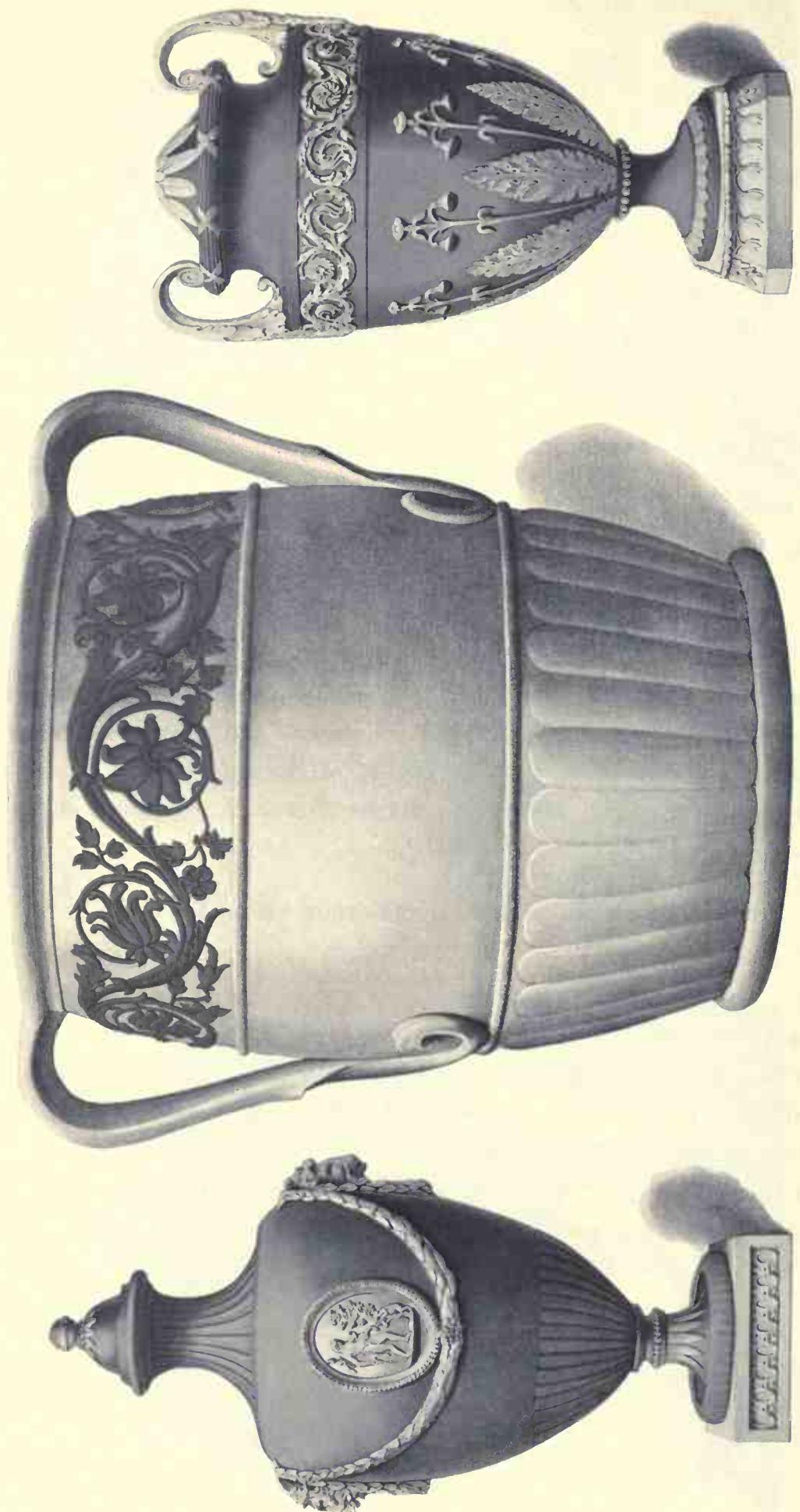


PLATE XLI.

WINE COOLER OR JARDINIÈRE IN WHITE, AND TWO VASES IN BLUE JASPER.

CENTRE: A large Vase intended for a wine-cooler or jardinière, Etruscan form, double scroll handles, convex flutings at base. White, uncoloured jasper. A broad border of arabesque leafage in bright green relief.

Measures $9\frac{1}{2}$ inches high, $7\frac{1}{4}$ in diameter. Probable date, 1790. Marked WEDGWOOD and **D** (No. 17).

A pair in the collection of J. C. HAWKSHAW, Esq.

One, WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).

VASE to the right: one only of a set of three. Solid blue jasper. Reliefs of arabesque border. Acanthus and lily leafage, reed and band flutings, &c., in white. The cover of the vase had originally a lotus-flower top. Festoons of lilies on the plinths of side vases—the plinth of the centre vase has a key pattern border.

Measures: Centre Vase, 12 inches high; Sides (reduced in illustration) 9 inches high. Probable date, 1789. Marked WEDGWOOD (No. 17).

THE RIGHT HON. LORD LEIGH.

VASE to the left: oviform, pale-blue jasper. Reliefs of medallions of Apollo and Marsyas, and a Bacchanalian, goats' heads, festoons of laurel, &c., in white. The neck and lower part of the vase is fluted, and the stopper is taller and unlike those made for the later vases. White plinth. This vase (formerly in the T. Shadford-Walker Collection) may have been one of the first made in the jasper body.

Measures $11\frac{1}{2}$ inches high (reduced in illustration). Probable date, 1781.

WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).

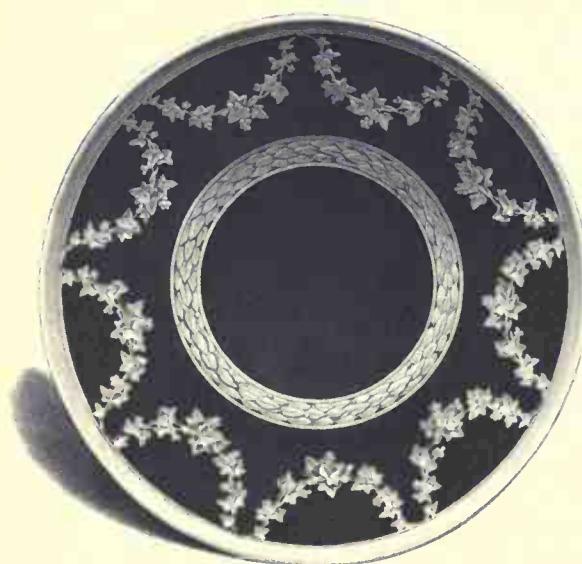


PLATE XLII.

TWO TEAPOTS AND A TEA CUP AND SAUCER. JASPER.

TEAPOT (top). Circular. Dark-blue ground dipped on surface only. Reliefs of arabesque scroll, two medallions of a priestess and Venus and Cupid. Borders of acanthus leafage, small ribbon and laurel.

Marked WEDGWOOD (No. 19).
3

D. W. MACDONALD, Esq.

CUP and Saucer. Black ground. Reliefs of festoons of ivy leaves, and laurel borders, in white. An unusual example, with a small cameo in dark-blue ground, white relief.

Marked WEDGWOOD (No. 18).
H

ISAAC FALCKE, Esq.

TEAPOT (bottom). Oval, blue ground, "Solid" jasper. Reliefs of women and children from Lady Templeton's designs. There are two borders of tendril and blossom round the teapot, and another round the oval stand belonging to it. This graceful border has, so far, not been met with upon any other example. The cover of the teapot has leafage and a knob in the form of an open flower.

Marked WEDGWOOD (No. 18).
O

J. C. HAWKSHAW, Esq.

The four specimens of the "Déjeûner Cabinet pieces" here illustrated, are very choice examples of Wedgwood's decorative jasper. The dark-blue teapot (on the left) is so carefully modelled that every minute groove and division in the natural leaf is reproduced in the acanthus leafage with such accuracy, that it is nearly impossible to render it with the same fidelity in the illustration. The black and white cup and saucer with a blue medallion bears Hackwood's stamp. Others from the same service are in the Propert, Stuart, and other collections. The graceful border upon the oval teapot is another very unusual design; repeated upon the simple stand belonging to it, but not illustrated. Two of the examples bear the mark 3. One has O. As these two marks are often found upon one piece, it is evidently the stamp of one potter, whose work is invariably good.



PLATE XLIII.

FIVE PORTRAITS. JASPER.

LOUIS XVI. AND MARIE ANTOINETTE. Left and right at top. A pair, high relief, dark-blue ground. Modelled by Nini. The Queen's portrait is signed "I.P.NINI. F. 1774." The frames of these portraits are carved wood, each with a crown and ribbon.

Measure of each, $3\frac{1}{2}$ by 3 inches. Marked WEDGWOOD (No. 17).

MRS. WINANS.

Louis XVI., King of France, son of Louis the Dauphin, and of Marie Josephine of Poland. Born 1754, and at once created Duke of Berri. Married Princess Marie Antoinette of Austria, 1770. Ascended the throne, 1774. Queen Marie Antoinette, born 1755. The King perished at the scaffold, January 17th—the Queen, October 16th, 1793.

THE DUKE OF BRIDGEWATER. Centre. A fine portrait, modelled by Flaxman. The Duke wears a military uniform, with badge and ribbon. Black ground, with high white relief standing $\frac{5}{8}$ of an inch from the field. The field of this portrait is entirely cut away, underneath the relief, to allow for expansion in firing. This extraordinary portrait is scarce. Another of the same colour and period is in the Mayer collection at Liverpool, exhibited at Burslem, 1895.

Measures $5\frac{1}{4}$ by $4\frac{1}{4}$ inches. Probable date, 1789. Marked WEDGWOOD (No. 18).

J. W. FORD, Esq.

Francis Egerton, Duke of Bridgewater. An enlightened nobleman of Cheshire, who devoted the best part of his life to, and expended large sums of money for the improvement of inland navigation. He secured the help of Brindley and other celebrated engineers. Was the projector of the Bridgewater Canal, giving navigable communication to Manchester, now merged in the Manchester Ship Canal. Born, 1736; died, 1803.

EDMUND BURKE. Left hand. A very rare portrait, on bright lilac ground, white relief. Probably modelled by Flaxman. Unmarked, has either been omitted or it may have been ground out in reducing original thickness of the field. Undoubtedly old Wedgwood of the 1790 period.

Measures 4 by 3 inches.

JEFFREY WHITEHEAD, Esq.

Edmund Burke, the great statesman, orator, and political writer, born at Dublin, 1730. Settled in London, 1750. Paymaster of the forces and privy councillor, 1782. Prosecuted Warren Hastings, his well-known speeches upon the opening and conclusion of this celebrated trial occupying thirteen days in delivery. Retired from parliament, 1794. Died at Beaconsfield, 1797.

WILLIAM Pitt. Right hand. Modelled by Flaxman. Dark blue ground, high relief. This portrait was part of Wedgwood and Bentley's show-room stock in their Liverpool warehouse. Bought by the late Mr. Joseph Mayer and presented to Mr. Clarke of Saffron Walden. Framed in gilt metal by Boulton and Watt, of Soho.

Probable date, 1785. Marked WEDGWOOD (No. 17).

J. C. HAWKSHAW, Esq.

William Pitt, the illustrious prime minister of England—the “pilot that weathered the storm” during the long-continued Napoleonic wars—second son of the Earl of Chatham. Born at Hayes, in Kent, 1759. Died, 1806.

PLATE XLIV.

A CUP AND SAUCER, FLOWER POT, AND TEAPOT. JASPER.

CUP and saucer. Solid buff or cane-coloured jasper, with reliefs of natural ferns, polypody, blechnum, &c., in dark olive green.

The cane-coloured services date from the later and best period of manufacture—after the death of Bentley. Some improvements upon the older material being completed in 1780. The reliefs are usually natural foliage: ivy, oak, vine and fern leaves, and are of varied colours: red, white, black, blue, and olive green, sometimes painted with blue or red lines, in encaustic colours with Etruscan borders. Dessert and tea services, lamps, "comports," imitating a raised pie or tart; jardinières and flower baskets.

The Winans collection, from which this cup and saucer is selected, contains many superb pieces in this material of every variety of form and decoration. Being carefully arranged in one large cabinet the collection is very attractive. So many pieces are contained therein, a volume would be required to fully illustrate them.

Probable date, 1792. Marked WEDGWOOD (No. 19).

MRS. WINANS.

Flower pot and saucer. Bell shaped. Pale sage-green ground. Honeysuckle, ribbon and other borders in relief. Quatrefoils in buff colour on white squares, divided by upright scrolls. Reliefs of cockle shells and reeded border on saucer.

Measures 4 inches high, 5 inches diameter. Probable date, 1790. Marked WEDGWOOD (No. 18).

MRS. A. H. CHURCH.

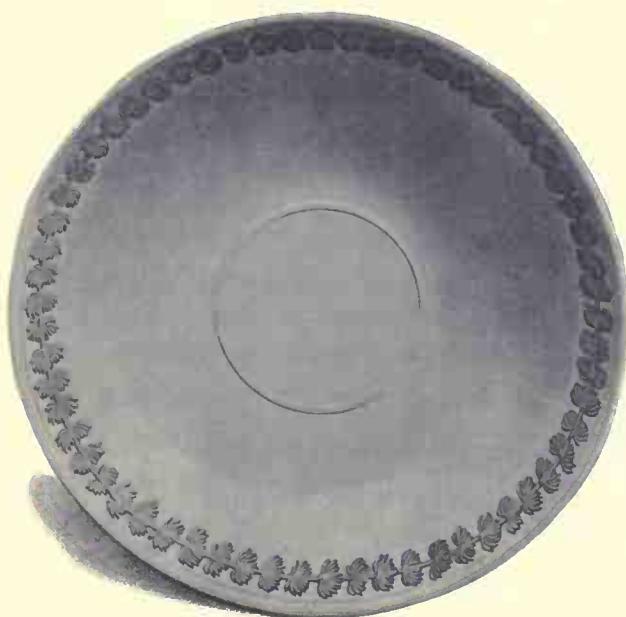


PLATE XLIV

TEAPOT of very fine quality. Oval shape, similar to the silver teapot of the period. Dark ultramarine ground, covered with reliefs of the arabesque scroll, Flaxman ribbon, acanthus, &c. Oak leaves and acorns on cover. Medallion in centre with monogram J. E. M. in graceful scroll script. The remaining pieces of the service of the same decoration—a bowl, sucrier, and cream-ewer are in the same collection, purchased at the Bale sale.

Marked (in three places) WEDGWOOD (No. 18).

W. J. STUART, Esq.

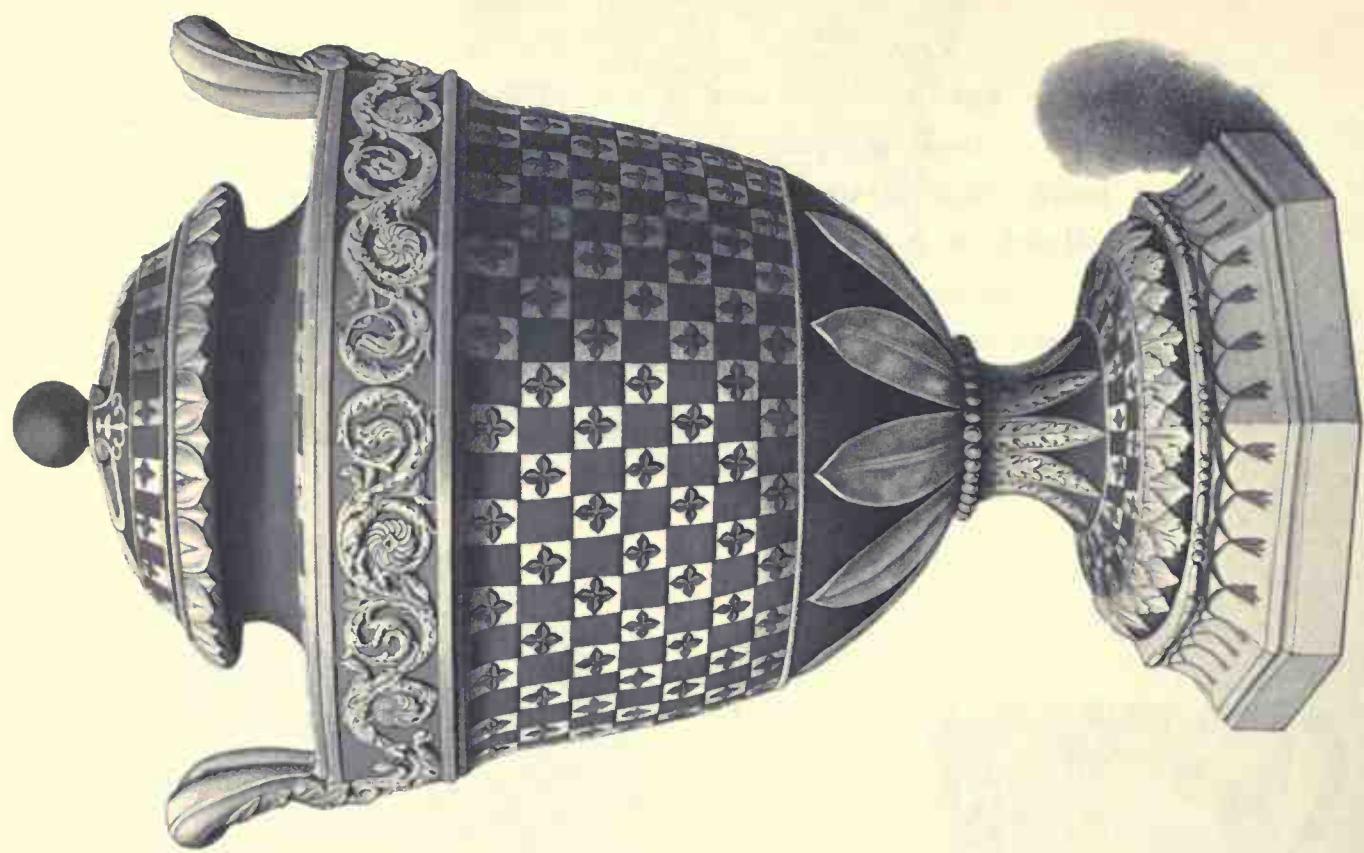


PLATE XLV.

TWO VASES. GREEN AND TRI-COLOUR JASPER.

VASE. Etruscan form. Green ground. Reliefs of the Nine Muses and Apollo by Flaxman, festoons of flowers, honeysuckle, and borders. Terminal on cover, tall scroll handles, white plinth. A very fine example of the best period. Formerly in the Braxton-Hicks collection.

Measures 11 inches high, 5 at greatest diameter. Marked WEDGWOOD (No. 17). Probable date, 1787.

WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).

LARGE tri-colour vase (one of a pair). Dark blue ground. Anthemion border in relief on a band of green. Quatrefoils of graduated size in green on white squares. Acanthus and other leafage borders. Plinth octagonal in pure white jasper, with border of lilies in green. Modelled by Hackwood. Probably the largest pair of tri-coloured vases made.

Measures 11½ inches high, 6½ at greatest diameter.

Marked WEDGWOOD (No. 18).
H

EXECUTORS OF THE LATE T. SHADFORD-WALKER.

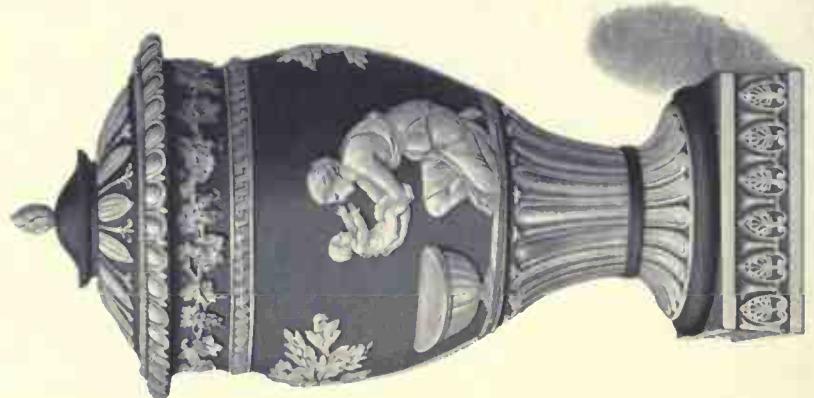


PLATE XLVI.

THREE VASES IN DARK AND LIGHT BLUE. JASPER.

VASE of Etruscan form (centre). Solid blue ground, tall scroll handles, terminal on cover. Relief of the rare subject—Hercules in the garden of the Hesperides, designed by Flaxman. Honeysuckle, oak, and other leafage. A good example of the best period. Formerly in the late W. Durning Holt's collection.

Measures $13\frac{1}{2}$ inches high, $6\frac{1}{4}$ at greatest diameter. Probable date, 1789. Marked WEDGWOOD (No. 18).

WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).

VASE. Solid pale blue ground (right hand), one of a pair. Relief of Domestic Employment (children), designed by Lady Templeton. Lion's head and plaited mane handles. Square plinth, with cut corners, festoons of lilies in relief.

Measures $9\frac{1}{2}$ inches high. Probable date, 1789.

Marked WEDGWOOD (No. 17).



WEDGWOOD INSTITUTE, BURSLEM (Hulme Collection).

VASE (left hand). Dark blue ground (one of a pair). Reliefs of Flaxman's design of the birth and education of Achilles. The base of the vase is fluted, concave, and convex. Borders of ribbon, acanthus, and vine leaves. The covers are arranged with a sconce for candles. Modelled by Hackwood.

Vases of good quality appear to be scarce in the dark blue colour; probably few were made; while the plaques and medallions of the same period are nearly all of that tint.

Measures 10 inches high. Probable date, 1786.

Marked WEDGWOOD (No. 18).
H

E. R. ALLFREY, Esq.



3



6



9



2



5



8



7



4



7

PLATE XLVII.

NINE MEDALLIONS. TRI-COLOURED JASPER.

No. 1. Oval, green ground, border on blue. Relief:—Two Nymphs as Archers, $4\frac{1}{4} \times 3$.

No. 2. Circular, dark blue ground, border of leafage on pink. Relief:—Hygeia and nymphs sacrificing, $1\frac{1}{2}$ inch.

No. 3. Oval, green ground, border on black. Relief:—The Muses watering Pegasus, $4\frac{1}{2} \times 3$.

Nos. 4 and 6. Ovals, one black ground, border on green—the other green ground, border on black. Reliefs:—The body of Hector dragged at the car of Achilles, each $4\frac{1}{2} \times 3$.

No. 5. Circular, lilac ground, scroll border on green. Relief:—Cupid playing the harp, $2\frac{1}{2}$ inches.

No. 7. Oval, black ground, border on green. Relief:—Venus and two Cupids, $4\frac{1}{2} \times 3$.

No. 8. Circular, pink ground, border of stars on dark blue. Relief:—A Nymph sacrificing, $1\frac{1}{2}$ inch.

No. 9. Oval, black ground, border on lilac. Relief:—Friendship consoling Affliction, $4\frac{1}{2} \times 3$.

These rare and fine examples of the beautiful tri-colour medallions of Wedgwood's best period—not attempted until he had absolute control of the jasper material, are the largest produced of this class. Many of small dimensions, suitable for mounting as pins, rings, bracelets, brooches and other ornamental work, were made and are often met with. Flaxman designed nearly all the reliefs for the larger pieces. All are made upon the fine white jasper material, dipped on the surface, the central colour often repeated at the back of the medallion. They are always, even the smallest, most carefully finished and fired. The larger medallions as illustrated, intended for mounting and inlaying in boxes and furniture, have straight edges, but the smallest were completed with the edges bevelled and polished. Although these medallions are upon very thin fields, ranging from $\frac{1}{16}$ to $\frac{1}{8}$ of an inch—very easily broken by careless handling, they are invariably perfectly even and flat, each colour clear and distinct without staining the other tints.

Probable date, 1790—1795. Marked WEDGWOOD (Nos. 18, 19).

Nos. 1 and 6 DR. J. LUMSDEN PROPERTY.

Nos. 2, 5, 8, and 9 COLLECTORS, C/O THE AUTHOR.

No. 3 SIR JOSEPH D. HOOKER.

Nos. 4 and 7 WILLIAM BARTLETT, Esq.

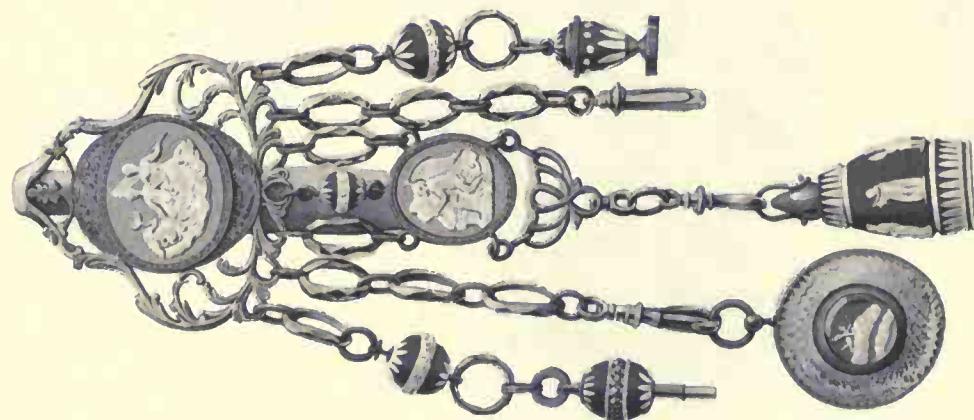
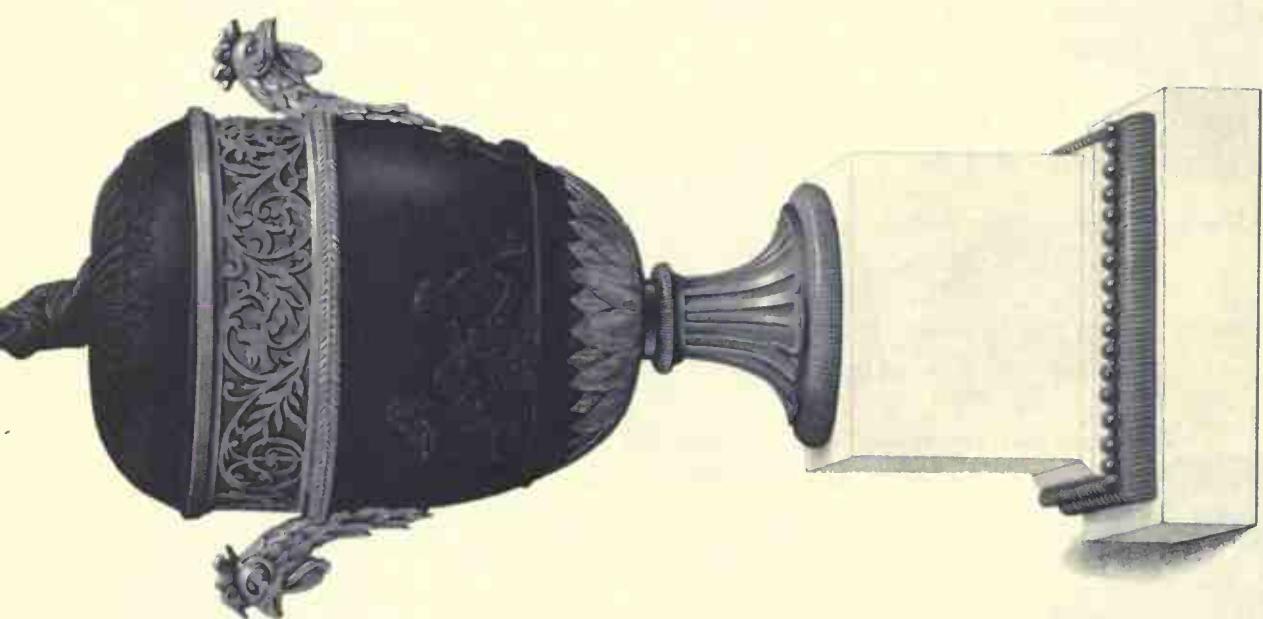


PLATE XLVIII

PLATE XLVIII.

MOUNTED PIECES:—A CHATELAINE, VASE AND SWORD.

CHATELAINE. Three blue and white medallions and five beads mounted as swivels, pendants, watch-key, and seals, and a solid jasper seal with polished surface. Very well mounted in wrought steel and gold. A good example of the use of Wedgwood for this purpose. Birmingham work, probably Soho, about 1787.

D. W. MACDONALD, Esq.

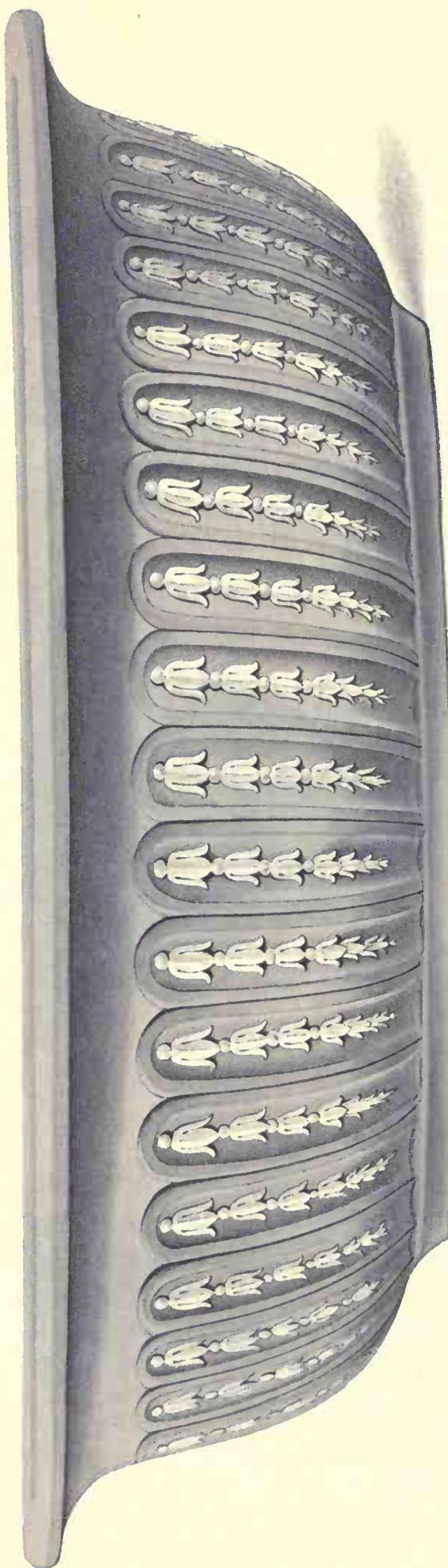
VASE. Formed of an ordinary Wedgwood basalte sucrier and cover, well mounted in chased and pierced ormolu, with cock's head handles. Marble plinth with ormolu to match the foot of the vase. One of a pair. French work of the late Louis XVI. or early Empire period, illustrating the ingenuity of the mounter, who has produced a very decorative piece from an ordinary article of domestic use. The vases measure each 12 inches high.

ONE. The Rt. Hon. LORD TWEEDMOUTH.

PAIR. MESSRS. S. WILLSON & SONS.

COURT SWORD. Wrought steel, cut, shaped, and polished, with diamond-cut beads, and small scroll bead mounts. The handle contains twelve shaped blue and white Wedgwood cameos, one double. The hilt, six shaped double cameos, with reliefs showing on both sides. This superb piece is, perhaps, one of the best examples of the last century steel-work extant. Probably made in Wolverhampton about 1790. The complete sword measures, from hilt to point, 39 inches.

JEFFREY WHITEHEAD, Esq.



RELIEF OF AQUATIC FOLIAGE—INSIDE.

PLATE XLIX.

BLUE AND WHITE JARDINIÈRE. JASPER.

LARGE Jardinière or piece for table decoration, oval, solid pale blue jasper, fluted recesses filled with white reliefs of floral blossoms, graduated in size. The inside rim of the piece has a relief beaded border and a continuous scroll of aquatic leafage, in white, as illustrated. An unusual example.

Measures at top $13 \times 10\frac{3}{8}$, at base $7\frac{3}{4} \times 5$, $3\frac{1}{2}$ inches high.

Probable date, 1785. Marked V. WEDGWOOD (No. 17).

SIR JOSEPH D. HOOKER.

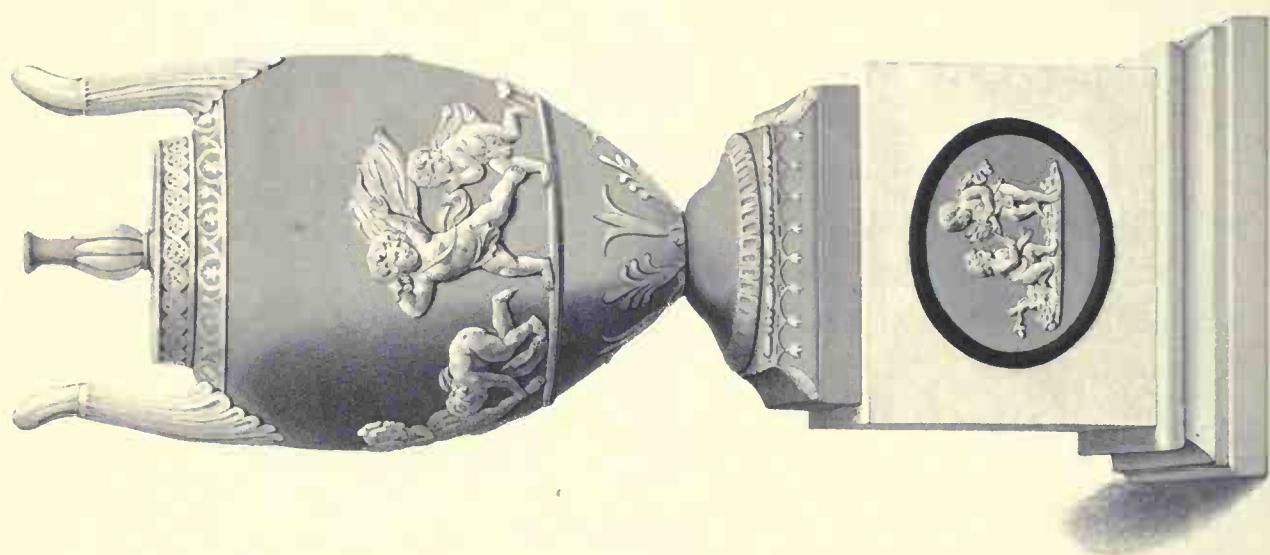


PLATE L.

THREE VASES: CANE-COLOUR, BLUE AND
GREEN JASPER.

VASE on left. Ewer shape, of graceful form, with tall handle. Buff, or cane-coloured ground, painted black on the mask under handle and upon the foot and with lines in relief. Painted figures of a priest sacrificing and a Nymph holding a dish and girdle. The decoration is in red, outlined in black in the Etruscan manner, rarely seen upon the buff body.

Measures $10\frac{1}{2}$ inches high. Probable date, 1789.

Marked WEDGWOOD (No. 18).

SIR JOSEPH D. HOOKER.

VASE on marble pedestal. Centre:—Solid blue Jasper, Etruscan form with tall scroll handles and terminal on cover. Reliefs of children playing “Blind Man’s Buff,” said to have been designed by T. Stothard, R.A., classic and leafage borders in white relief. The white marble pedestal is mounted with an oblong oval, pale blue medallion of two Cupids with a torch, probably by Turner.

Formerly in the Sibson and T. Shadford-Walker collections.

Measures: Vase $10\frac{3}{4}$, and Pedestal 5 inches high. Probable date, 1787.
Marked WEDGWOOD (No. 17).

THE RT. HON. LADY FARRER.

VASE on right. Cylindrical form, on white hexagonal plinth. One of a pair. Celadon green ground. Reliefs of children playing “Blind Man’s Buff,” after Stothard. Bold laurel and banded reed borders. Deep flutings at base. Arabesque relief, &c. Raised double key border on plinth. The flat cover inside is pierced for the insertion of cut flowers.

Measures $7\frac{1}{8}$ inches high. Probable date, 1790.

Marked WEDGWOOD (No. 17).

BOROUGH MUSEUM, THE CASTLE, NOTTINGHAM (FELIX JOSEPH Collection).



PLATE LI.

PLATE LI.

MEDALLIONS MOUNTED IN GOLD, STEEL, &c.

OVAL frame, one of a pair, containing ten blue ground, white relief medallions, mounted as buckles, pendants, and buttons. Centre:—A carved double buckle for a girdle, mounted with cameos of a sacrifice to Peace, and Nymphs sacrificing, mounted in gold, cut steel and ormolu, with crystal covering purple coloured foil border. The other subjects are Apollo with the lyre, Cupid riding upon a swan, The Bourbonnais Shepherd, a sign of the Zodiac, and four cameos mounted as buttons, in mother-of-pearl and gold, all are original mounts of English and French manufacture

The companion frame (not illustrated) contains another buckle for girdle, of similar form, but with a coloured green border. Ten other medallions and a cloak-clasp, of two octagonal cameos, mounted in chased silver, with the snap in the form of an eagle's head, formerly belonging to the Empress Marie Louise. The medallions are of the period from 1785 to 1792.

J. C. HAWKSHAW, Esq.

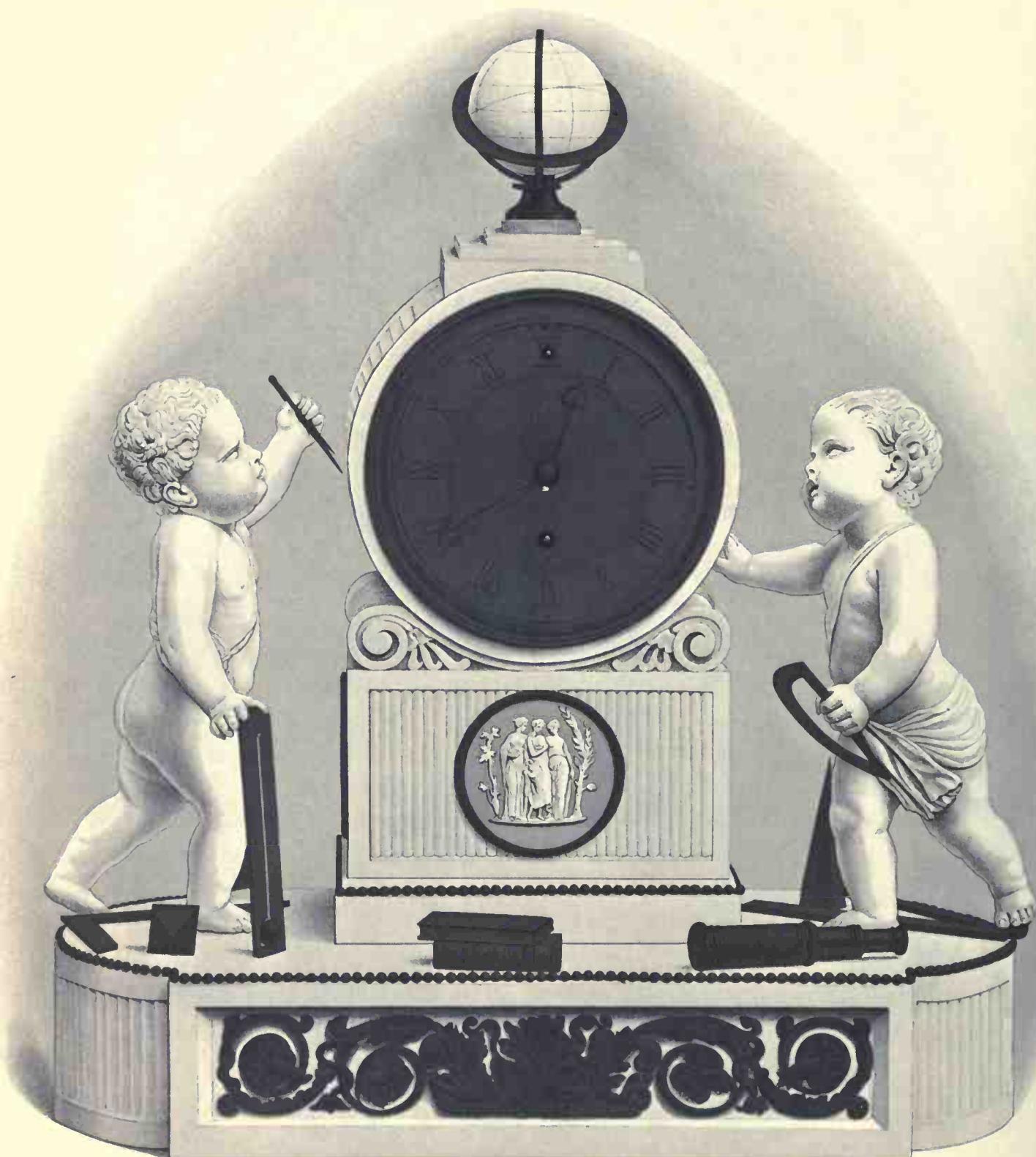


PLATE LII.

PLATE LII.

A CLOCK IN MARBLE AND ORMOLU.

MADE by Vulliamy the well-known London clock-maker, "The Young Geographers," two biscuit, possibly jasper, well-modelled figures of boys, holding compass and sextant. Three circular Wedgwood medallions of the Three Graces, a Warrior, and Apollo, upon deep rose-coloured ground, white relief, are mounted upon the pedestal of the clock. The ormolu of this fine clock is of very excellent workmanship, finely chased and engraved, creditable to the London workman, and is equal to any French manufacture of that period. The side medallions are rather hidden by the figures of the boys, and not visible from a front view.

Clock measures $13\frac{1}{2}$ inches high, 12 inches long. Probable date of medallions 1790. Marked WEDGWOOD (No. 19).

LIEUT.-GENERAL KENT.



PLATE LIII.
THE FAMILY OF KING GEORGE III.

PLATE LIII.

PORTRAITS OF THE FAMILY OF KING GEORGE III.

TEN portraits. Solid blue jasper, white relief. An interesting series from designs by John Flaxman, R.A., for Wedgwood's reproduction. Two separate models of the Prince Regent are included for comparison. The designs show the excellence of Flaxman in portraiture. The large portrait of the Prince Regent (No. 9) is in military uniform, said to be that of the St. James's Volunteers, about 1787. Each portrait has the incised name on the field (not reproduced). There are yet other models by the same designer of the Duke of Kent and Prince of Wales; one of the latter being inscribed "The Prince of Wales, March, 1783."

The portraits date from 1779 to 1794.

Nos. 1, 3, 4, 6, 7, 8, 10. WILLIAM BARTLETT, Esq.

Nos. 2, 5, 9. COLLECTOR, C/O THE AUTHOR.

No. 1. Prince Adolphus, Duke of Cambridge, Earl of Tipperary and Baron Culloden, 1774-1850.

No. 2. Princess of Wales, Caroline, daughter of Duke Ferdinand of Brunswick (1768-1821). Married the Prince of Wales, 1795.

No. 3. Prince Frederick, Prince-Bishop of Osnaburgh, Duke of York and Albany, Earl of Ulster (1763-1827).

No. 4. Prince Ernest, Duke of Cumberland and Earl of Armagh (1771-1851). Became King of Hanover, 1837.

No. 5. Prince Augustus, Duke of Sussex (1773-1843).

No. 6. Princess Charlotte Augusta, Princess Royal (1766-1828). Married the King of Wurtemburg, 1797.

No. 7. Prince Edward, Duke of Kent and Strathearn; Earl of Dublin. 1767-1820. Married, 1818, Maria Louisa Victoria, Princess of Leiningen, 1786-1861. Their only child is Her Majesty VICTORIA, Queen of Great Britain and Ireland, Empress of India.

No. 8. Prince William Henry, Duke of Clarence and St. Andrews, and Earl of Munster (1765-1837). Married Adelaide, daughter of the Duke of Saxe-Meiningen, 1818. Succeeded to the throne as William IV., 1830.

Nos. 9 & 10. Prince George Augustus Frederick, Prince of Wales and Prince Regent (1762-1830). Married Princess Caroline, 1795. Prince Regent, 1811. Succeeded to the throne as George IV., 1820.



PLATE LIV.

PLATE LIV.

THE PRINCE OF WALES VASE. JASPER.

OVAL VASE, Comptoir or Centre-piece. This fine and unique example of Wedgwood is made in solid blue jasper, with a granulated surface. Dome-shaped cover, with a figure of Britannia and the lion in white. The vase has a medallion relief of George, Prince of Wales, with a crown and the three feathers. Upon the reverse, a medallion of Fortuna, arabesque wreaths and shells, &c. The vase itself rests on a sharply-cut rocky base of deep green jasper, with rural herbage in relief. Bold figures of the lion and unicorn support the vase, but not in the usual heraldic manner. The whole rests upon a white jasper plinth, with relief festoons of laurel in green in the panels. The portrait of the Prince and reverse medallion are mounted with laurel borders. The top of the vase scroll-shaped and indented. Modelled by Flaxman. The vase was made by Wedgwood for the prince's coming of age (March, 1783).

Measures at plinth, $12\frac{1}{2}$ \times 6 inches. Total height, 15 inches.

Probable date, 1782-3. Not marked.

BOROUGH MUSEUM, THE CASTLE, NOTTINGHAM (FELIX JOSEPH Collection).

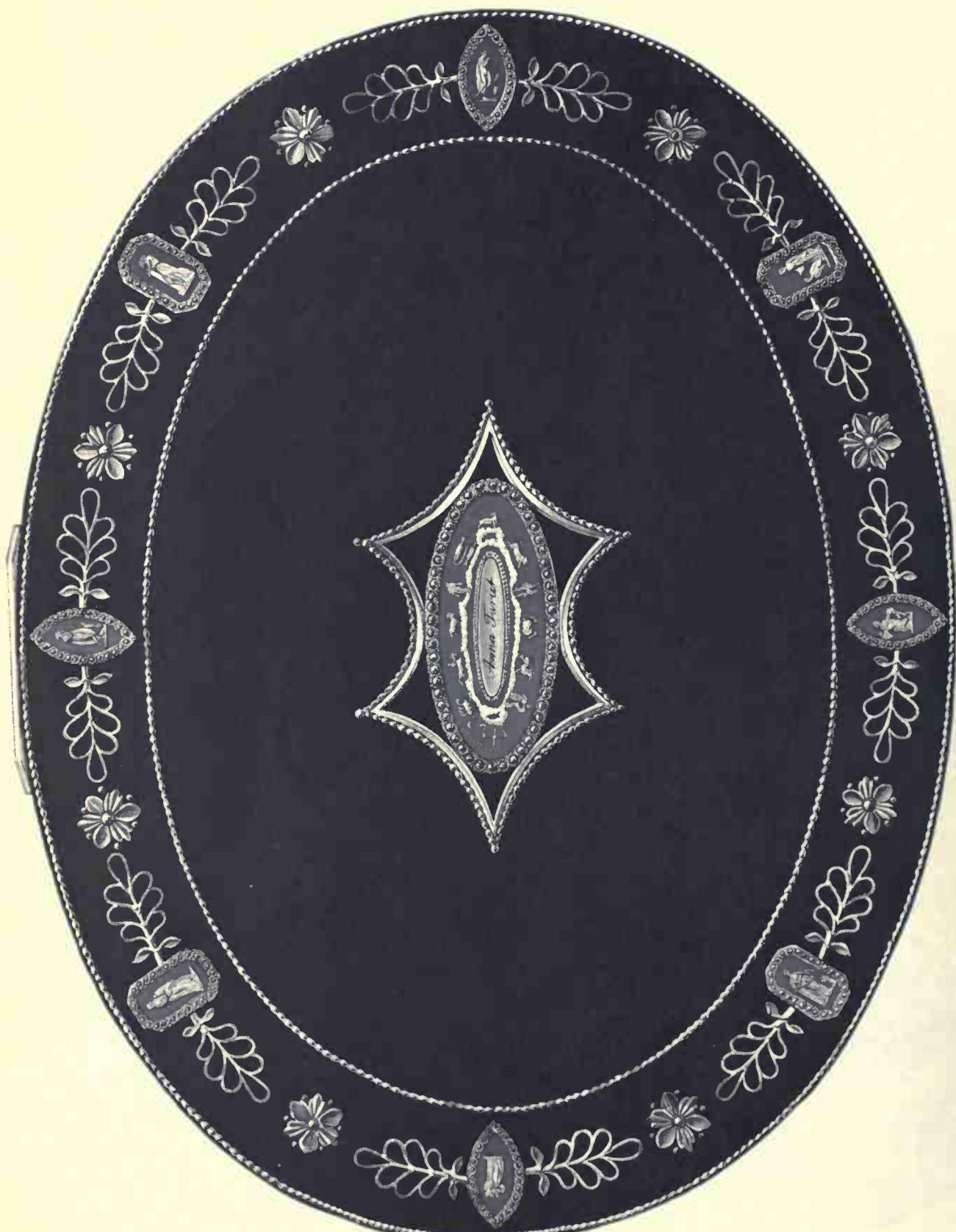


PLATE LV.

AN OVAL ROSEWOOD BOX, MOUNTED
IN STEEL.

A LARGE Oval Box beautifully mounted with a centre dark blue medallion of the Signs of the Zodiac, four square and four pointed oval cameos, in hand-wrought steel mounts, connected with open leafage, stars, &c. The centre medallion mounted in a parapet and bead border. There are two lines of steel-bead work at the edges of the box. The box itself contains a number of implements for lace-making or embroidery, all in ivory—each with a double band of steel beads and other work in the same metal. The fitted divisions of the interior are also mounted in cut steel. The centre steel work is engraved "*Anna Turiet.*" The red morocco case bears the initials "A.D." possibly the maiden name of the owner. A very beautiful example of last century design and workmanship, probably made by Boulton and Watt at Soho, about 1790. The key of the box is in itself a very elaborate piece of wrought steel work.

Box measures $13\frac{5}{8}$ x $10\frac{3}{8}$ at top, $3\frac{1}{4}$ inches deep.

JEFFREY WHITEHEAD, Esq.

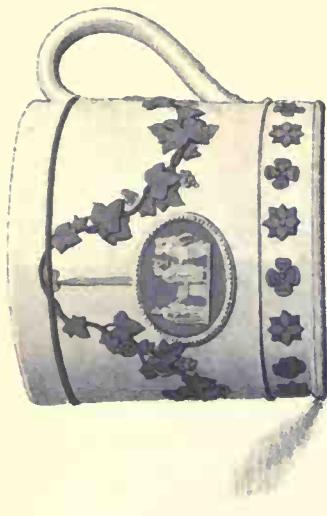


PLATE LVI.

FOUR DÉJEUNER PIECES. JASPER.

CENTRE, at top. Cream ewer and cover or chocolate pot, deep green ground ; reliefs of the Three Graces and dancing Nymphs. Laurel and foliage border.

(238).
A

WEDGWOOD (No. 18).

CENTRE, at bottom. Cream ewer, dark blue ground ; reliefs of Venus and Cupid, a Treaty of Peace, and Nymph and Boy, in compartments divided by foliage, scrolls, borders, &c.

(201).

WEDGWOOD (No. 18).

RIGHT HAND. Can and saucer, in solid white jasper ; reliefs of ivy leaves in green, berries in pink. Two oblong cameos on dark blue ground in beaded border, suspended by a ribbon. The saucer has a larger border in green and pink.

(190).

WEDGWOOD (No. 19).
and Z. H.

LEFT HAND. Can and saucer, deep green ground ; reliefs of Venus bound, warrior sacrificing and Nymphs, in compartments. Four bands of quatrefoils in green and blue squares on the can, one border on the saucer.

(470).
D

WEDGWOOD (No. 19).

These are perfect examples of the period from 1787-1790. The numbers given are the official ones, from the Museum register.

BOROUGH MUSEUM, NOTTINGHAM
(FELIX JOSEPH Collection).

PLATE LVII.
KING GEORGE III AND QUEEN CHARLOTTE.



PLATE LVII.

SEVEN PORTRAITS OF KING GEORGE III. AND QUEEN CHARLOTTE.

Nos. 1 & 2. The King and Queen, large model by Flaxman. Bright lilac ground.

Measures $3\frac{5}{8}$ by $2\frac{3}{4}$ inches.

Nos. 2 & 6. The same, another model by Flaxman. Green ground.

Measures $3\frac{3}{4}$ by $2\frac{5}{8}$ inches.

Nos. 5 & 7. The same, another model, designer unknown. Blue ground.

Measures $3\frac{5}{8}$ by $2\frac{3}{4}$ inches.

No. 4. The King as a young man; a small portrait. Lilac ground.

Measures $2\frac{1}{4}$ by 2 inches.

Probable date, 1782—1789.

All marked WEDGWOOD (Nos. 17 & 18).

Nos. 1 & 3. Exors. of the late J. RUSTON, Esq.

Nos. 2, 6, 5, 7, 4. COLLECTORS, care of author.

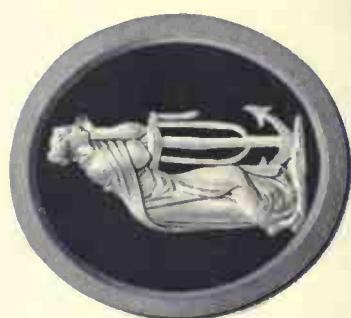
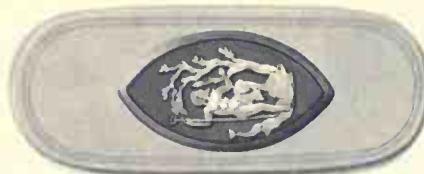
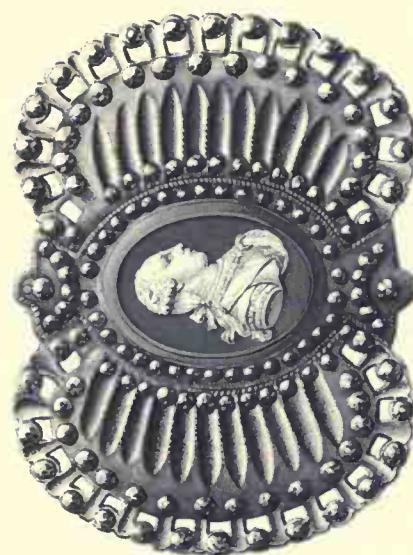
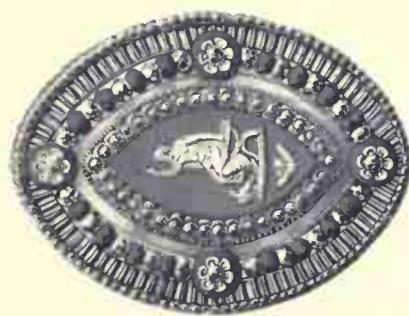
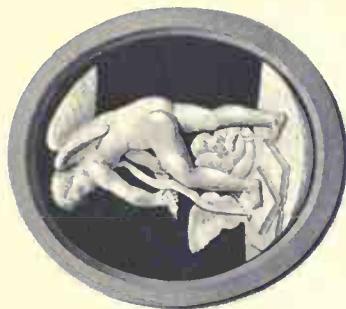


PLATE LVIII.

FOUR MEDALLIONS AND SEVEN MOUNTED PIECES.

FOUR medallions, oval; solid "waxen" jasper, black ground, high white relief. Subjects:—Nymph sacrificing, Calliope as Hope, Cupid riding upon a swan, Cupid shaping his bow. Medallions in waxen jasper are rare—especially so in black, not more than eight of this quality being known. The body differs in every way from the usual jasper material, the reliefs having the appearance and texture of carved and polished ivory. This effect is so striking that an old veteran workman at Etruria, said, upon seeing a specimen of this body:—"Old Josiah used to put butter in the paste when he made medallions."

Measures $2\frac{1}{2}$ by $2\frac{1}{8}$ inches. Probable date, 1771.

Marked WEDGWOOD
& BENTLEY (No. 8).

THOMAS BARTLETT, Esq.

GOLD Box, in metal of three colours with flowers in relief, borders of blue enamel and bands of enamel flowers in colour. The bottom of the box is in moss agate, mounted with an oval dark blue jasper portrait of the Empress Catharine II. of Russia in military costume. The box is of French manufacture of the Louis XVI. period, and was given by the Empress to Lord Cathcart, the English ambassador.

COLLECTOR, care of author.

BUCKLE or belt-clasp with two rings, hand-wrought steel; mounted with a dark blue medallion portrait of Prince Charles Stuart, "The Pretender."

JEFFREY WHITEHEAD, Esq.

BUCKLE for a girdle, in chased steel, oval; mounted with a dark blue medallion of Jupiter and the Eagle. Polished jasper beads, and ornaments are mixed with the steel work.

JEFFREY WHITEHEAD, Esq.



PLATE LIX.

Two scent flacons: one oval, spear-shaped; one oblong, cut corners, dark blue ground. Reliefs of cupids with a torch and bow, and girls spinning and reading, floral borders, &c. Engraved gold stoppers.

COLLECTOR, care of author.

Two tooth-pick boxes. One oblong ivory with dark blue medallion of Neptune, gold mount and lines. The other pointed oval, or shuttle-shaped, in tortoiseshell, mounted with a medallion of the Sacrifice to Peace, gold borders, &c. The first-mentioned contains silver and gold toothpicks and a small spoon.

COLLECTOR, care of author.

W. J. STUART, Esq.

In this plate only the surface or mounted part of the three boxes is illustrated.

PLATE LIX.

CANDELABRA. IN BRONZE AND ORMOLU.

LUSTRES (one of a pair) mounted in ormolu, with jasper cylinder, black ground, white relief of Coriolanus, wife and mother; Nymphs, borders, &c. A bronze figure bearing the glass sconce for the candle. The cut-glass in yellow and white. These lustre candelabra were made at this period in various forms; chiefly by Boulton and Watt, of Soho.

Measures 14½ inches high.

MRS. WINANS.



PLATE LX.

PLATE LX.

LARGE VASE, WITH BORGHESE FRIEZE. JASPER.

VASE (one of a pair), solid blue jasper, octagonal plinth, bold upright foliated handles. Frieze of the Bacchanalian festival with ten dancing figures, bold arabesque borders, acanthus and lily leafage. Reed and band border on lip, lotus terminal on cover. The foot of this vase differs a little in colour from the body and plinth, although made and fired at the same time. This alteration of tint often occurred with the "solid" jasper pieces of large size, and probably induced Wedgwood to adopt the "dipped" process-colour on the surface only.

Measures $17\frac{1}{2}$ inches high. Greatest diameter, 9 inches.

Probable date, 1789.

Marked WEDGWOOD (No. 18).
O

R. M. BROCKLEBANK, Esq.



PLATE LXI.

PLATE LXI.

THREE PLAQUES. JASPER.

TOP :—THE INFANT PAN, designed by Lady Diana Beauclerk ; solid blue jasper, oval. Two trees are added to the design.

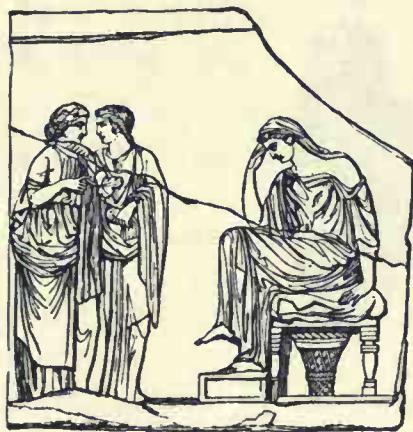
Measures 5 by 4 inches.

Marked WEDGWOOD (No. 17).

Probable date, 1793.

COLLECTOR, care of author.

CENTRE :—PENELOPE AND HER MAIDENS. Oblong, solid blue jasper. Penelope, seated, talking to her two handmaidens, a very fine composition by John Flaxman, R.A., the only one of the subject known, and not included in his series of designs for the *Odyssey*. There is an antique bas-relief of this incident in the British Museum ; a woodcut of which (engraved in Smith's



Classical Dictionary) is inserted for comparison, by the kind permission of Mr. John Murray. The design of the "mighty modern" artist proves that Canova's opinion of his power was just. "You come to Rome to admire my works, while you possess in your own country, in Flaxman, an artist whose designs excel in classical grace all that I am acquainted with in modern art."

Measures 6½ by 9½ inches.

Marked WEDGWOOD (No. 17).

Probable date, 1790.

COLLECTOR, care of author.

BOTTOM :—THE INFANT ACADEMY, designed by Sir Joshua Reynolds, P.R.A., Circular, solid blue jasper, very high and sharp relief, the hands, feet, &c., very distinct—the outline on the canvas clearly visible. As a plaque this subject is rare, it is found upon the *déjeûner* coffee-pots and plates, and upon one of the oviform jasper vases.

Measures 4½ inches.

Marked WEDGWOOD (No. 18).

Probable date, 1792.

MRS. MARTIN COLNAGHI.

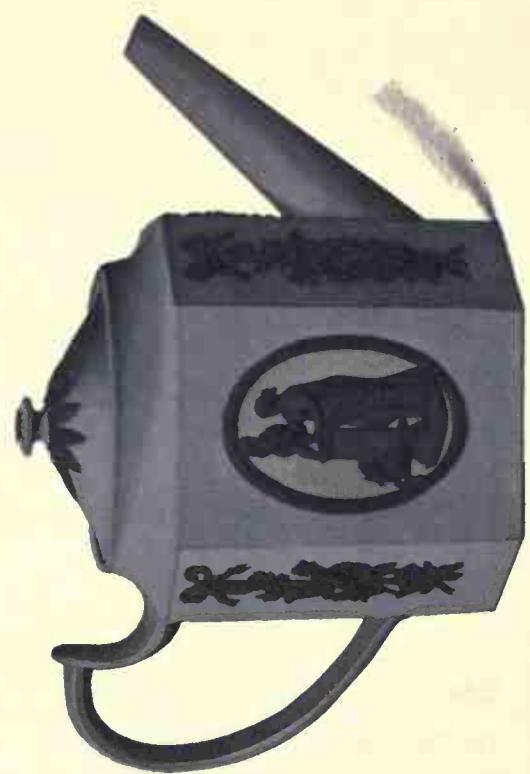


PLATE LXII.

FIVE DÉJEUNER PIECES. JASPER AND
BASALT.

CENTRE:—A large teapot, of very fine quality, solid blue jasper, granulated ground. Reliefs of children, after Lady Templeton, borders, acanthus leafage, reed and band ornaments, &c. The cover has a figure of Cupid. Handle and spout white. This teapot is of a very large size for this material, being $5\frac{1}{2}$ inches diameter. Formerly in the Sibson collection.

Probable date, 1790.

Marked WEDGWOOD (No. 17).

COLLECTOR, care of author.

LEFT, at bottom. Basalt sucier and cream ewer, fluted, a female figure
RIGHT, at top. on the covers. The service includes a teapot and bowl. All have a broad border of tongue pattern in silver—a very effective decoration.

Probable date, 1780.

No mark.

COLLECTOR, care of author.

LEFT, at top. Cream ewer and cover. Bright lilac or pink "dipped" jasper, fluted. Spout and cover white. Reliefs of Venus captive and another classic subject after Flaxman.

Probable date, 1792.

Marked WEDGWOOD (No. 19).

MRS. SPRANGER.

RIGHT, at bottom. Teapot, octagonal, solid olive green jasper. Bordered relief medallions of Venus and Cupid, and a Nymph with a garland, trophies of music, &c., in purple.

Probable date, 1789.

Marked WEDGWOOD (No. 19).

J. C. HAWKSHAW, Esq.

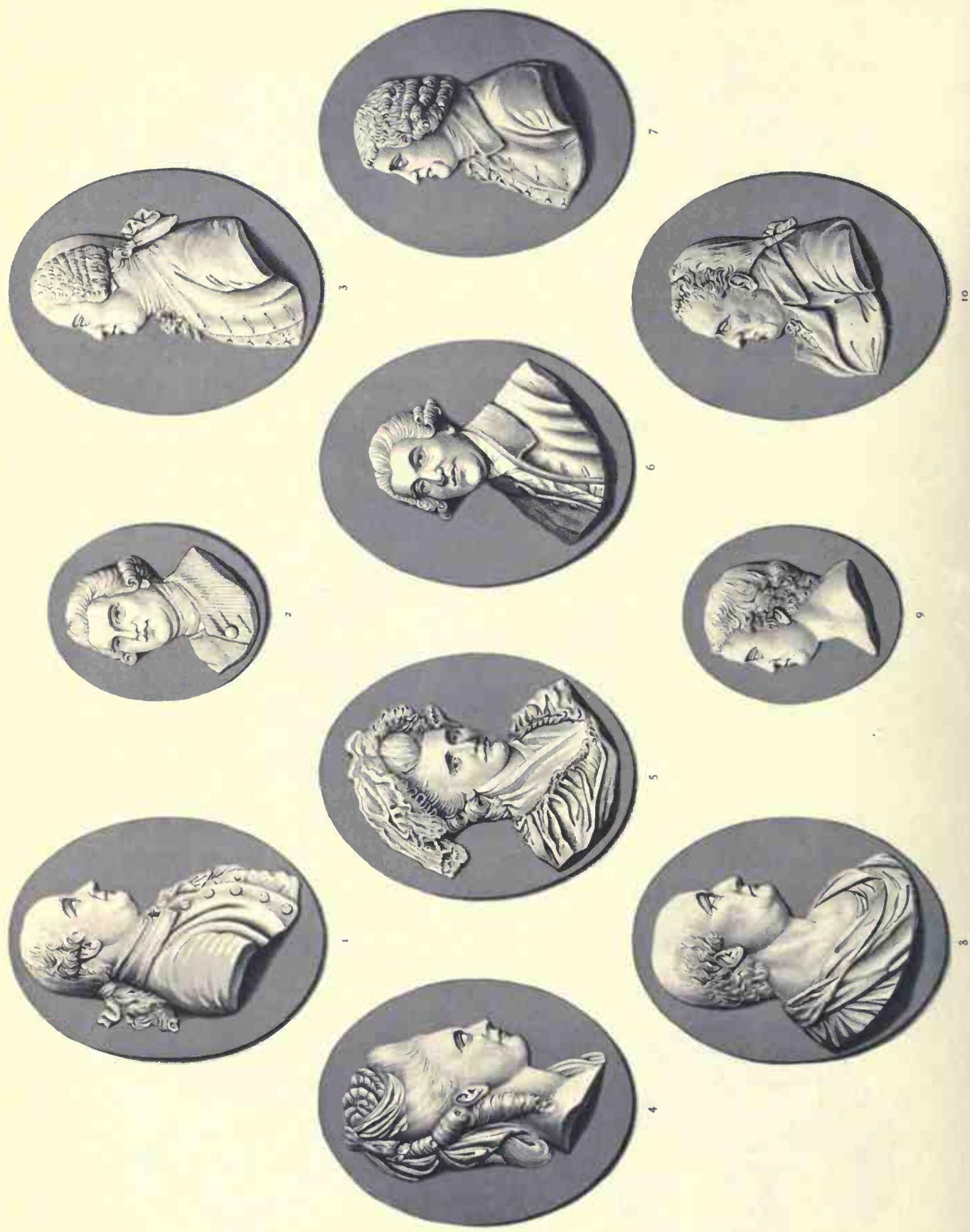


PLATE LXIII.
PORTRAITS OF JOSIAH WEDGWOOD, MRS. WEDGWOOD, BENTLEY AND BYERLEY.

PLATE LXIII.

TEN PORTRAITS OF JOSIAH WEDGWOOD, MRS. WEDGWOOD, BENTLEY AND BYERLEY.

No. 1. Thomas Bentley, partner with Wedgwood from 1768—1780.

Designed by Flaxman, R.A.

„ 2. Josiah Wedgwood. From the enamel by G. Stubbs, R.A.

„ 3. Josiah Wedgwood. Flaxman, R.A.

„ 4. Mrs. Wedgwood. Webber.

Nos. 5 & 6. Josiah and Mrs. Wedgwood. From the portraits by Sir Joshua Reynolds, P.R.A., in the possession of Miss Wedgwood.

No. 7. Josiah Wedgwood. Webber.

„ 8. Thomas Bentley. Flaxman, R.A.

„ 9. Josiah Wedgwood. Webber.

„ 10. Thomas Byerley, nephew to Josiah Wedgwood, partner under the style of Wedgwood, Sons, and Byerley, 1790.

Nos. 2, 5, and 6, do not exist in the form of Wedgwood medallions, but are so rendered for the purpose of this plate. An interesting pair of portraits on blue ground, white relief, similar to the Reynolds portraits, "salt-glazed," are in the collection of T. Humphry Ward, Esq.

Nos. 1, 3, 8, 9, COLLECTORS, care of author.

„ 4, 7, 10, MRS. RATHBONE.

Etruria in Staffordshire July 30th 1773.
 Edwrd Parsons Esq.
 Bought of Josiah Wedgwood,
 Dealer to her Majesty.

As His Manufacture is sold at his Warehouse in Great, Newport
 Street, London, & at no other Place in Town, and as he now sells
 for Ready Money only, he delivers the Goods safe & carriage
 free to London.

	L ^o rd
20 Oval Dishes	12/-
2 " " "	3/-
2 " " "	1/-
4 " " "	10/-
4 " " "	10/-
8 " " "	11/-



For No. 2 of Ackermann's Repository of Arts.

WEDGWOOD & BENTLEY,
 York Street St. James's Square.

Published Feb^r 1803, at 101, Strand, London.

Philip Egerton Esq ^t	
To Josiah Wedgwood	D ^o
July 15. To Queen's Ware as by bill next	1.0.0
15. " " 0 ^o	0 ^o
July 22. To - 0 ^o	0 ^o
	1.1.0
	1.15.0
	£ 3. 17. 8
1772 To Wedgwood & Bentley	
Jan 25. To Goods as by bill next	0.5.0
May 29. To Goods - 0 ^o	0.5.0
	1.10.0
	£ 11. 7. 8
Received March 19 th by the hands of Mr. Booth the above contains in full of all demands	
Jos: Wedgwood	

PLATE LXIV.

ORIGINAL INVOICES OF 1772-1775, AND THE YORK STREET SHOW-ROOM.

THESE are interesting object lessons of Wedgwood's methods of business. The Queen's ware items belonging to himself—the ornamental to Wedgwood and Bentley. The engraved invoice has "N.B.—His Manufacture is now sold at his Warehouse in Great Newport Street, London, and at no other place in Town, and as he now sells for Ready Money only, he delivers the Goods safe and carriage free to London." The written invoice to Philip Egerton, Esq. (of Cheshire), is receipted by Wedgwood himself.

The coloured view of Wedgwood and Byerley's show-room in York Street, St. James's, first appeared in "Ackermann's Repository of Arts," No. 2, February, 1809, with a seven-page descriptive chapter. These extensive premises, extending from St. James's Square nearly to Jermyn Street, included a chapel which the Rev. Sydney Smith was anxious to tenant, and were occupied by the firm from 1796 until 1829. It is said, that owing to the great French war, business had much diminished: the true cause may have been the loss of the great inventive and controlling power of Josiah, who died in 1795. Certainly nothing extant that is attributed to the Wedgwood and Byerley period is worth preserving, the jasper and other bodies made at this epoch were perhaps worse than those produced at any period up to the present time. In 1829 it was decided to abandon the London warehouse, and the extensive stock was sold out at merely nominal prices. The collection included many fine pieces made during the best Wedgwood and Bentley periods. The unknown artist who drew the illustration possibly did not make accurate outlines of the pottery exhibited in the cases and upon the Chippendale table, contenting himself with the general effect; for it is impossible to identify anything as belonging to the old period, except a pair of pillar vases on the floor to the right.

THE AUTHOR.

JOHN FLAXMAN, R.A., from the original portrait by himself,
in terra-cotta, 1778.

(See *Plate following title-page.*)

THIS fine portrait, the careful work of the great sculptor, is without doubt, the most characteristic representation of the man as he lived. There are other relief portraits—a circular one in profile, of later date, and a small oval portrait, as a youth. These have been reproduced in jasper and other materials, but none are in any degree to be compared with this. The original is now in the Ceramic gallery at South Kensington Museum, near the door leading to the Dyce and Foster room. Another replica is in Dr. J. L. Propert's collection. The plate, the excellent work of Mr. Walter L. Colls, first appeared in Professor Church's monograph of Josiah Wedgwood, in "The Portfolio" (No. 3, March, 1894). It gives all the texture and quality of the original terra-cotta, and is here repeated by the kind permission of Messrs. Seeley and Co. The inscription upon the margin of the original being a little indistinct, is repeated.

PLATE LXV.

FACSIMILE OF THE 1790 CIRCULAR SIGNED BY JOSIAH, JOHN, THOMAS, JOSIAH
WEDGWOOD, JUNR., AND THOMAS BYERLEY.

This interesting document—rare with the letter attached—speaks for itself. It is curious to see "Still possessing the advantage of the experience and direction of our much respected JOSIAH WEDGWOOD," &c., signed by Wedgwood himself. The circular was printed in several European languages.

THE AUTHOR.

ERRURIA, 18th January, 1790.

AFTER an unremitting attention of nearly forty years to a manufactory which I have had the happiness to establish, and to see flourish even beyond my most sanguine expectations, a wish to enjoy that ease and relaxation from the severity of business, so necessary in advanced years, might perhaps meet with your indulgence: But a stronger motive urges me to the new arrangement which I have now the honour to acquaint you with.—I have sons grown up, and prepared to enter into the active scenes of life; and a nephew, who has long conducted the business of my warehouse in London to my entire satisfaction. They have cheerfully undertaken to unite their best endeavours in carrying on the various branches of this manufactory, and promise to pursue, with alacrity and diligence, the improvements which I have begun. I have therefore associated them with me in business, under the firm of Josiah Wedgwood, Sons, and Byerley.

Permit me to take this opportunity of returning you my sincere thanks for the favours you have been pleased to confer upon me, and to entreat the countenance, to this new establishment, of that goodness which I have so long experienced, affording yourself of our utmost endeavours to merit your friendship and esteem.

I have the honour to be, with the greatest regard,

Your much obliged,
and most obedient
umble Servant,

Josiah Wedgwood

THE letter, to which this is annexed, advises you of the alteration which has taken place in the firm of this manufactory; to which we have the honour of begging your kind attention.

Still possessing the advantage of the experience and direction of our much-respected JOSIAH WEDGWOOD, we can with confidence assure you, that this manufactory will be carried on with the same integrity and spirit of improvement which have hitherto characterised it; and, on that ground, we hope for the continuance of your friendship, which we shall endeavour to merit, by our most earnest exertions for your interest, as often as you shall be pleased to favour us with your commands.

We have the honour to be, with the highest respect,

Your most obedient,
umble Servants,

Josiah Wedgwood & Sons
The signature of your humble Servant, JOSIAH WEDGWOOD,
The signature of your humble Servant, } JOHN WEDGWOOD,
The signature of your humble Servant, } JOSIAH WEDGWOOD, Jun.

The signature of your humble Servant, } THOMAS WEDGWOOD,
The signature of your humble Servant, } THOMAS BYERLEY,

P. S. The mark WEDGWOOD, which has always been put upon the productions of this manufactory, will be continued without any addition.

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